# VOGUE

# AMERICANA

## NUMBER

**U.S.A. FASHION on its own**

**Exciting Developments in America's six Great Fashion Industries**

★

FEBRUARY 1, 1941

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PRICE 35 CENTS
40 CENTS IN CANADA

WREATH AND STAR. *Choice of Cadet Blue (above), Regency Blue, Dusty Rose, Gold, April Green, or Pearl Gray. Single or double bed sizes—Available with matching draperies*

BEDSPREADS inspired by the American scene and in keeping with the fierce new pride in our American heritage that stirs in every American heart.

You'll be *doubly* proud to own one—proud as an *American* and proud as a *homemaker* who appreciates beautiful possessions—whether you choose the classic simplicity of an American Regency that whispers of stately cotillions at Williamsburg or a sprightlier pattern that sings of the old Southwest. The very names are inspiring—Wreath and Star, George Washington's Choice, Pan-America, Kentucky Belle, Rio Grande, Cattle Brands. They're as American as Old Glory. They're ALL-AMERICAN!

Typical of the group is Wreath and Star—available with matching draperies. The picture hints at its loveliness. The BATES name guarantees its wearing qualities. It's sunfast, tub-fast, pre-laundered, wrinkle-proof. It cannot "shed." It's *practical*—as the times demand. The *price* is practical, too—about $3.50 from Maine to California.

"Loomed to be heirloomed" REG.

* * * * * * * * * * * * *

**"How's Your Color-Q?"** Valuable—and highly entertaining—new booklet on bedroom decoration by noted authority. A sprightly quiz you'll love. Dozens of photos—many in full color. Enclose 10¢ to cover costs. Bates Fabrics, Inc., 80 Worth St., New York City.

* * * * * * * * * * * * *

Bates

☆ BEDSPREADS ☆

1. **STRIPED PLAYSUIT** . . more of our Sailing Blue cottons, this time, patterned in stripes. V1-Shirt, **1.95.** V2-Skirt, **2.95.** Also in solid Sailing Blue. Both, sizes 12 to 20.

2. **ALICE MARBLE TENNIS DRESS.** Just the dress for both your game and your figure. Dazzling, white pique with separate pants. Exclusive. V3 - Sizes 12 to 20. **6.50.**

3. **MABS OF HOLLYWOOD SWIM SUIT** . . Smooth young classic, woven with "Lastex" for figure-control. Fagotted seams. Sharkskin weave rayon and cotton. White, dark green, aqua, gold, cruise blue, light blue, or brown. V4 - Sizes 14 to 20. **7.95.**

4. **SHIRT 'N' SHORTS,** hit fashion for playtime . . beach or tennis or bicycling. Smartly tailored in shining white rayon sharkskin. Sizes 12 to 20. V5 - Shirt, **3.95.** V6 - Shorts, **3.95.**

# Best's own Americana

Mail orders filled

# BEST & CO.

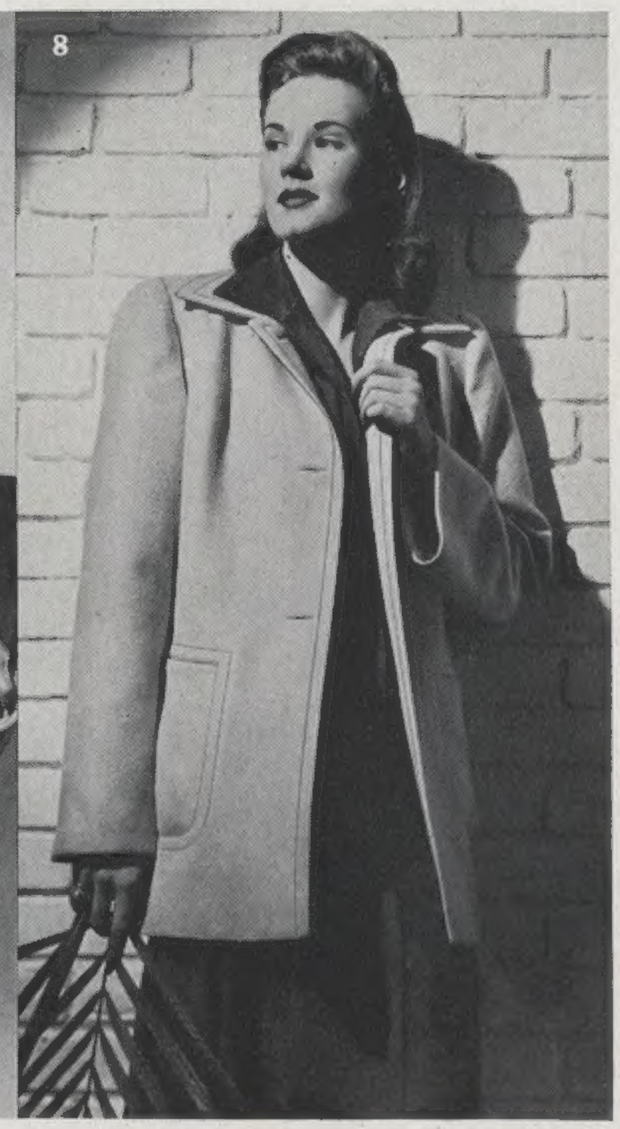
Fifth Avenue, New York

5. ***SHIRTMAKER,** one of our famous, beautifully tailored classics in finely striped cotton cord. Blue, aqua, or red. V7 - Sizes 12 to 40. **13.95.** *Reg. U. S. Pat. Off.

6. **SAILING BLUES,** our famous sturdy cotton playclothes for rough-and-tumble fun. V8 - Jacket, **3.95.** V9 - Slacks, **3.95.** V10 - Shorts, **2.95.** All, sizes 12 to 20.

7. **AMERICAN GOLFER,** simple button-down-the-front dress, favorite of sportswomen. Crisp striped cotton chambray. Green, wine, gold, brown, or blue. V11 - sizes 10 to 20. **6.95.**

8. ***GLOBE-TROTTER,** our wonderful little exclusive coat that tops everything from slacks to evening clothes. Soft wool-and-rabbit-hair, lined with rayon crepe. White, beige, lemon, light blue, pink, rose, cruise blue, or aqua. V12 - Sizes 12 to 20. **19.95.**
*Reg. U. S. Pat. Off.



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*Making American Design History for more than 75 Years*

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Dark Colors . . $12.95
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KNOX *the* HATTER 452 FIFTH AVE. N.Y.

*Hats of Tomorrow*
Nordell's
MIAMI · MIAMI BEACH

Best & Co.
Fifth Avenue, New York

* Young Cosmopolitans IN

# A DANCING MOOD

## 19.95

Lovely as a garden in the moonlight, sweet as the first breath of spring . . . these two enchanting frocks, designed by Bon Ray. Embroidered flowers in a delicate tracery on moon blue, tulip yellow, or cloud-drift white. Marquiza (a Cohama Formal Fabric of Silk and Rayon). 9 to 15. When ordering by mail, please refer to model numbers.

*Reg. U. S. Pat. Off.

V13

V14

GARDEN CITY MAMARONECK EAST ORANGE BROOKLINE ARDMORE GROSSE POINTE
CLEVELAND HEIGHTS WASHINGTON, D. C. WINNETKA MIAMI BEACH PALM BEACH

# Debcraft BLOUSES

PALL MALL

PAM PAM

PICTURESQUE

**Styles shown above in a rayon and silk fabric woven with *Celanese** yarn. $4**

"Pall Mall." The new Hollywood deep roll notchless collar, with long or short sleeves.
"Pam Pam." For the young sophisticate, a little girl collar.
"Picturesque." Accentuated convertible V. neckline. Comes with long or short sleeves.

You're in fashion luck this spring, for the tailored trend is heading for a peak. We don't have to tell you "what every woman knows"—that tailored clothes are smart clothes. And this season, above all, it's smart to be tailored.

BUTTON PAL

BANDMASTER

BEAU CATCHER

**$3**

"Button Pal." Gives you that spic-and-span look.
"Bandmaster." Debonair is this wide convertible.
"Beau Catcher." V convertible collar makes a two-in-one.
Above three styles of rayon crepe. All six styles in Bermuda shades of pink, blue, aqua, maize, beige, white.

*Reg. U. S. Pat. Off.

***At all leading retailers, or write to us for name of your nearest store.***

**MARKAY WAIST HOUSE, 525 SEVENTH AVENUE, NEW YORK, N. Y.**


Vogue
February 1, 1941

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Vol 97, No. 3
Whole No. 1645

# Philip Mangone

IMPORTED GREYHOUND STRIPES, keen and quick on a new Spring trotteur. Used diagonally on the top of the jacket to give the important new sloped-shoulder look. Vertically at the waist and skirt for slim track-straightness. A Philip Mangone original done in a wonderful thick-and-thin striped woolen.

Navy, black, brown. 12 to 20, 85.00 Suit Salon, Fourth Floor

FIFTH AVENUE • NEW YORK

EASI-GAIT

LARIAT

# And you'll walk happily ever after

LINKER AND HERBERT COSTUME.

Swing out with an American stride—free, firm, young-hearted. EASI-GAITS by Walk-Over have started a new way of walking. They're soft as your suitor's heart. So flexible you can fold them in your hand. Light and low-heeled for country rambling or to take you triumphantly to town.

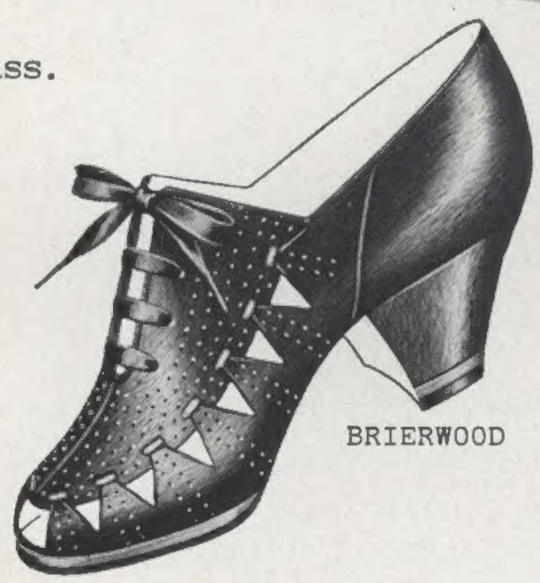
EASI-GAIT Slip-on. Saddle-tone calf with brown. Blue, brown, black bucko. White suede with Indian tan.

LARIAT. Indian tan, beige, black or white Brogandi.

BRIERWOOD. Tan with beige, Walk-Over's patented platform sole. Or white.

EASI-GAITS $8.75. Other Walk-Overs $6.95 up. Higher west. Geo. E. Keith Company, Brockton, Mass.

**WALK·OVER**



BRIERWOOD

*Easi-Gaits*

**Green-gold Covert** in suits by

Philip Mangone and Vera Maxwell.

The Mangone suit sketched, 85.00

Our covert suit collection, from

45.00 On the Fashion Floor, the Third

**Lord & Taylor,** Fifth Avenue

FROM EVERY ANGLE

FROM EVERY POINT OF VIEW

DUO-SETTES $7.50 to $50
STEP-INS $5 to $50
Also makers of the famous MME. IRENE corsets.

Whatever you value most in corseting — comfort, luxury, flattering young-figure lines — ALL of these qualities reach their highest expression in duo-settes and step-ins by Lily of France.

*Lily of France*

SUPREME IN FINE CORSETING

*FOR BEAUTY..*

*WEAR FLOWER TONES*

# *Botanize*

*YOUR WARDROBE*

***Fashion steals a gardener's fun . . . gives you a chance to blend lovely colors, to look as tempting as a spring bouquet, to Botanize your wardrobe. In this season of color excitement Botany points the way with fifty new flower tones to flatter you . . . a violet blue, a tulip red, a gay marigold. You'll find a dazzling choice all in quality-textured fabrics . . . weaves that tailor superbly and hold their good lines because of woven-in value. In coats, suits, dresses (and fabrics by the yard) let the Botany label guide you to quality. Write Dept. B1 for color booklet showing 10 Ways to Botanize Your Wardrobe.***

*BOTANY WORSTED MILLS* *PASSAIC, N. J.*

*Botany Fabrics for Women's and Men's Wear . . . Botany No-Dye-Lot Yarns*

*The Botany Tie . . . The Botany Robe . . . Botany Lanolin Beauty Aids*

BOTANY

# *It's time to put your foot down...firmly!*

THIS woman-is-a-fragile-vessel stuff is all right—within limits.

It's comforting on rainy nights when you like the shelter of his big umbrella—and it's cozy in soft firelight when the feel of masculine tweed against your cheek suits your mood.

But this idea that a woman's car has to be a little car just because your muscles don't bulge—well, *that's* an idea to be stepped on!

My goodness—can't a man see that a girl likes a little zip and ginger in her getting-about-town?

Doesn't he suppose *you* get as much kick as he does out of bossing around a big, strapping, 165-horsepower FIREBALL straight-eight engine?

Can't he see how *easy* it is to manipulate this gorgeous big Buick ROADMASTER—how *docile* all that power is under your slipper's touch?

Besides — *you* watch over the family budget, don't you? *You* buy a lot of the gas —out of pin money, like as not—and you have a right to see that it's frugally used!

So take our tip—and take your stand!

Let it be known *now*—that your next car is going to be an honest-to-goodness big car!

That it's going to be smart and trim, roomy and easygoing, that it's going to have all the latest and best things a car ought to have—including that Compound Carburetion business that steps up power, cuts down need for shifting, saves up to 15% in gas consumption, and generally makes a modern car modern (advt.).

In short that you're holding out for a ROADMASTER—maybe one of those two-tone beauties, or possibly that convertible coupe with the one-finger upsy-daisy automatic top.

So go ahead—call your Buick dealer—arrange to have a ROADMASTER brought around for trial this weekend—and then see to it that you get it to *keep!*

*Flannel suit in Fireball Red designed by Hattie Carnegie*

# Bendel Goes All-American

George Platt Lynes

Launching our first American Perfume, "CHECKMATE"
and two American Lipsticks, "CHECK" ✓ and "DOUBLE-CHECK" ✓✓
To complete the All-American Spring picture, Bendel Original Hats and Accessories
made of our own American-designed fabric.
Available in fine shops throughout the U. S. A.

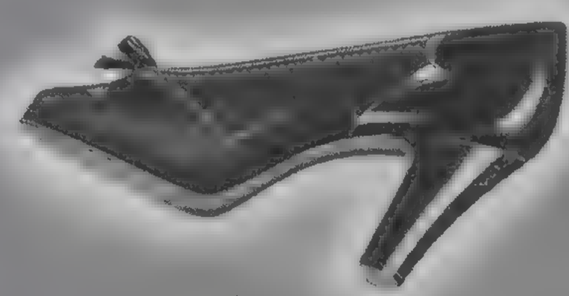
Henri Bendel
10 WEST 57
NEW YORK

# NEW FOOT FLATTERY FOR SPRING

## ...BY *Vitality*

Be your lovely, radiant self this spring. Accentuate the grace and charm of your wardrobe with new foot flattery by Vitality. Smart Vitality originals distinguish your step ... for they are inspired by the sparkle of youth, beauty of line, and elegance of color. These are but a few of the wealth of Vitality creations your dealer is showing.

CARITA is a flattering Vitality step-in with open toe and Cuban heel. Sleek black patent with perforated, elasticized crushed kid vamp band.



This gorgeous "V"-throat Vitality pump is GERTRUDE. Black or blue elasticized gabardine ... open toe ... Continental heel ... patent or blue calfskin trim.

You'll fall in love with STELLA—a Vitality pump of antiqued, saddle-color alligator-grained calfskin or all-[illegible] toe [illegible] heel.

Its patent-trimmed Continental heel and braided top line make HORTENSE a classic Vitality step-in. Elasticized black gabardine with open toe.

LUCIA is a distinctive Vitality open-toe pump in antiqued Turftan calf. Continental heel ... perforated vamp ... with tiny bow.

## *Vitality* SHOES

Complete Range of Sizes and Widths

$6.75 A FEW STYLES $6.00

Vitality Open Road Shoes, for Outdoor and Campus Wear, $5 and $5.50

**FREE!** Virginia Van Dyke's "PRELUDE TO SPRING SHOE FASHIONS"

Tells how to balance your wardrobe ... how to achieve foot flattery. Authentic hints on what to wear for spring and summer. Send for your free copy. Write Dept. V, Vitality Shoe Company, Division of International Shoe Company, St. Louis, Mo.

*Suit Dress in Spring Navy Blue Wool*

Also in beige or black . . . 69.95

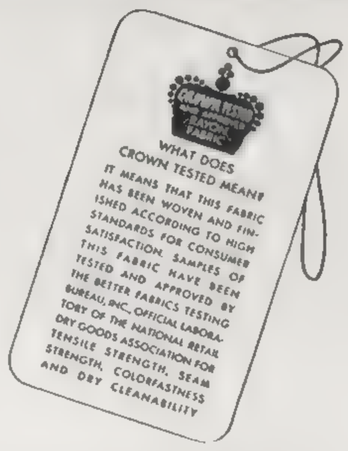
I. MAGNIN & CO.

CALIFORNIA — SEATTLE

Copr. 1941, American Viscose Corp.

*Pencil slim bolero dress with two panels of pleats for graceful fullness in action. Sizes 16½ to 26½, and 16 to 44. Of a Crown Tested Rayon sheer crepe. You know this fashion will give you wearing and cleaning satisfaction because it has been Crown Tested!*

*AMERICAN VISCOSE CORPORATION • World's Largest Producer of Rayon Yarn • 350 Fifth Ave., N.Y.C.*




*For your wearing protection look for this tag.*

*AS SEEN AT*

*B. Altman & Co. ..... New York City*
*Marshall Field & Co. ..... Chicago*
*B. F. Dewees ..... Philadelphia*
*J. L. Hudson Co. ..... Detroit*
*Bullock's ..... Los Angeles*
*The Halle Bros. Co. ..... Cleveland*
*W. Filene's Sons Co. ..... Boston*
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**Crown Tested Rayon Fabrics** THE FIRST NAME IN RAYON . . . THE FIRST IN TESTED QUALITY

Marshall Field & Company • CHICAGO

George Platt Lynes

*MODEST GREY, BOLD CAPE*

*Soft wool, crisp piqué. From our Spring costume collection. $135.*

Queen Quality SHOES

Clarion

NEW... *New* n·e·w

New, the way a bud is new. New, the way the sky
looks on an April morning. That's the way Queen Quality
Shoes are new this spring. You might say "fresh...imaginative...1941."
But that's just another way of saying the same thing.
It adds up to this . . . we think you'll recognize at a glance
their original beauty, their smartness, and the new look
which they award you, your clothes, your bearing.

*Queen Quality Shoes*

$6.50 to $8.50 up
Including De Luxe Grade
Slightly Higher West of the Rockies

QUEEN QUALITY SHOE COMPANY • DIVISION: INTERNATIONAL SHOE COMPANY • SAINT LOUIS

PATTULLO
original
designed by
jo copeland

When you look again—it'll be spring! Birds...and buds...and span-new duds.

Catch the spirit in a spring suit or coat made of PACIFIC *Verdona* Its crepy texture is "wuxtra" news and impeccably smart! It is 100% wool and comes in exciting colors. Better stores everywhere are featuring Pacific Verdona, at amiable prices, in delightful coats and suits for spring. Write us for the name of the store nearest you.

**A PACIFIC *Factag* FABRIC**
REG. U. S. PAT. OFF.

Suits and coats made of the genuine Pacific Verdona may be identified by the Pacific Factag, a new informative tag which gives pertinent facts about the fabric in terms of recognized standard tests...helps you to buy more wisely. Ask to see garments which carry it. PACIFIC MILLS, Worsted Division, 261 Fifth Avenue, New York

*"The Point to Point Crosses the South Forty at Dunterry . . .*

## *Sweet as Magnolia...Thrilling as a Steeplechase!*

All the thrilling beauty of modern Virginia...its stately mansions, its galloping red-coated fox hunters . . . its verdant loveliness ...all this as the spectacular setting for a love story of the new North and the modern South—at war again for a lady's heart.

*Paramount Presents*

# "VIRGINIA"

*in Technicolor*

**The Magnificent Love Story of a Beautiful Rebel**

STARRING

MADELEINE CARROLL  FRED MacMURRAY

*with* STIRLING HAYDEN • HELEN BRODERICK

MARIE WILSON • CAROLYN LEE

Produced and Directed by EDWARD H. GRIFFITH • Screen Play by Virginia Van Upp • Based on a Story by Edward H. Griffith and Virginia Van Upp

**MEET** Paramount's newest discovery—Stirling Hayden. He's gay...he's handsome ...he's six-feet-four.

EDWARD H. GRIFFITH again directs the hit trio (Madeleine Carroll, Fred MacMurray, Carolyn Lee of "Honeymoon in Bali") in another smash entertainment!

COMING SOON TO YOUR FAVORITE THEATRE

# Sno Foolin'!

*They're saying the new Oldsmobile's "The car that has everything modern!"—and you see a major reason for that in the new Body by Fisher on the Oldsmobile Dynamic Cruiser De Luxe. It has a new modified plain back with large luggage compartment; foam rubber seat padding; wider door openings; the body is actually 6" wider at the center. And remember:*

***Only the New 1941 Body by Fisher Has All These Features:*** New "Flair-flow" streamlining with slanted windshield; double-curved back window. Doors hinged at front for greater safety. Crank-controlled Fisher No Draft Ventilation. Planned Vision with Safety *Plate* Glass all around.

YOU can't fool winter sports fans about all-weather comfort. In fact, that's something no car owner wants to leave to chance. And that's probably one good reason why seven motorists out of ten say they prefer a Unisteel Turret Top Body by Fisher. It gives such positive assurance of pleasant winter driving—thanks to crank-controlled Fisher No Draft Ventilation, the most modern insulation, and all those extra little luxuries that typify the talented touch of Fisher craftsmen. So no wonder they're saying, "Body by Fisher is '41's guide to better value"—which leads you, of course, to a General Motors car.

UNISTEEL TURRET TOP

GM GENERAL MOTORS

BODY BY Fisher

ON GENERAL MOTORS CARS ONLY:

CHEVROLET · PONTIAC · OLDSMOBILE · BUICK · CADILLAC

a radiant, sunny beige by

NoMend

to complement Spring's most exciting new color "Palomino" beige

a beautiful, subtle beige with soft undertones of sunlit gold to give your legs that lovely lean sunbronzed look. Now introduced by Altman in NoMend's "Famous Five" stockings that assure perfect fit for every leg type and long wear. 2, 3, and 4 threads 1.15 and 1.35 pair.

in New York at

B. ALTMAN & CO.

FIFTH AVENUE NEW YORK

EAST ORANGE AND WHITE PLAINS

also at other fine stores throughout the country

no. 1035 . . . 49.95

no. 790 . . . 45.00

no. 782 . . . 45.00

all dresses on these two pages may be purchased in New York at B Altman & Co., and at other fine stores throughout the country.

# *Simple elegance*

beauty in tawny beige . . . sunlit and exciting! . . . a winging color that will pierce Spring like a golden arrow! Tailored of Mallinson's Kameo*, a rayon sheer crepe in three beautiful wearable fashions for spring . . . also in black or navy.
*Reg. U. S. Pat. Off.

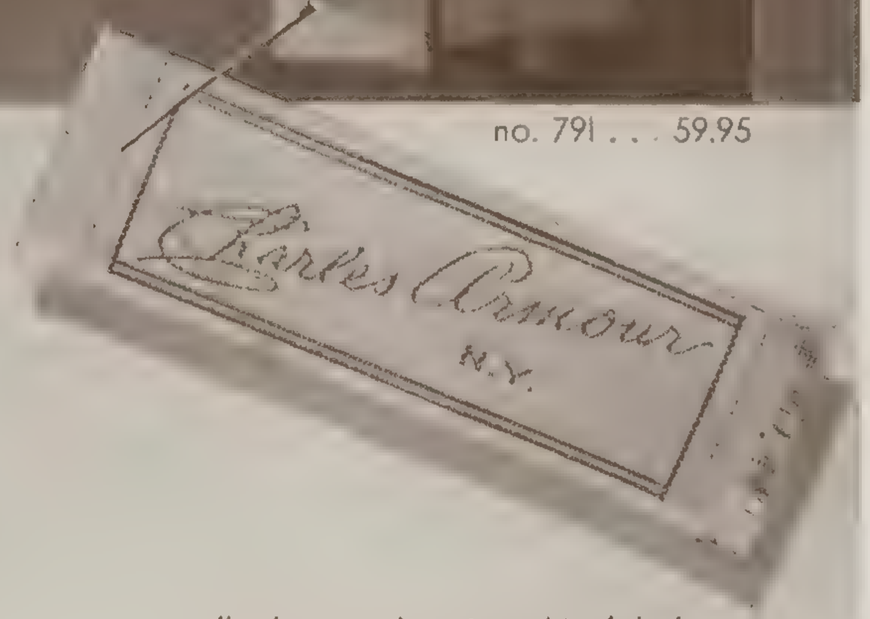
the ripple of gold in the sun . . . that's this enchanting dinner gown with its softly caressing lines. In Palomino beige, Sizes 10 to 18. **49.95**

every line a flattering one . . . every stitch beautifully taken. A jacket dress to give you a young, fleet and lovely look. Sizes 14 to 20. **45.00**

straight, slim and lovely. An exquisite jacket dress in Palomino beige with paper-white eyelet embroidered of frilled pique. Sizes 12 to 18. **45.00**

**CHARLES ARMOUR** 498 SEVENTH AVENUE NEW YORK CITY, N. Y.

no. 783 . . . 59.95 no. 818 . . . 69.95 no. 791 . . . 59.95




# Tailored in twill

twill-textured, in pure wool, these suits have the fine feel born of quality. They're tailored with grace and dignity, with keen regard for line and form.

Palomino beige . . . vibrant and beautiful gives this stunning tailored suit of twill a clear cut, supple loveliness. Sizes 10 to 18. **59.95**

the soft, graceful charm of a teatime costume handled with the fine precision of the expertly tailormade. Wool jacket dress in sizes 12 to 20. **69.95**

the simple elegance of line . . . the perfection of cut give to this tailored jacket dress of twill that much coveted air of the custom made. Sizes 12 to 18. **59.95**

all dresses bearing this label are original by Charles Armour, 498 Seventh Avenue, N. Y. C.

**B. ALTMAN & CO.** FIFTH AVENUE AT 34th STREET, N. Y. MU. 9-7000 NEW YORK STORE ONLY

# *Vogue's* FORECAST OF SPRING FASHIONS

Behind this key-hole is the new spring mode—ready to make its début in Vogue's February 15th number. Here is a picture of the way you'll want to look this spring—of the way you *can* look if you read this issue and apply its wisdom. If you'd be exempt from shopping errors, impress your inner eye with the lines and details of the new suits, coats, and dresses selected by Vogue. Look shrewdly at the colour portfolio of crisp new fabrics. Take a score of ideas from fresh colour combinations and accessories . . . new evening fashions launched in wartime London . . . new Under-Twenty clothes.

And—if you want custom-made chic at a budget price—give intensive study to the smart new collection of Vogue Designs for Dressmaking. This spring, it's truer than ever that the dress that hangs unworn in your closet is the one you can't afford.

Insure yourself against mistakes in $ by investing 35¢ in . . .

**SPECIAL FEATURES in February 15 VOGUE**

STEICHEN photographs GERTRUDE LAWRENCE in her new play, "Lady in the Dark". It's about the life of a Fashion Editor—which we're willing to admit is A Life!

Vogue presents WOMEN IN WAR —the story of what American women are doing in the present world crisis.

Vogue's Beauty Experts discuss the pros and cons of HAIR COLOURING —To dye or not to dye.

**FEBRUARY 15** *Vogue* **SPRING FORECAST • FABRICS DESIGNS FOR DRESSMAKING**

FROMM BROS.
Turn Manufacturers!
To bring you America's most dramatic fashions
in America's proudest Silver Fox
New chapter in the story of a
great American enterprise! For many years, Fromm Auctions of silver fox
pelts have made fur history. Now, Fromm turns manufacturer.
Founds its own design studio . . . where Fromm "bright with silver"
foxes will be styled by world-known designers, made by
Fromm, and sold by Fromm direct to retail stores.
From the breeding of the pedigreed strains to
the completion of the finished garment, Fromm and only Fromm
handles these precious furs . . . every step of the way.
Omar Kiam . . . great name in American
design . . . styling fashions in silver fox
exclusively for Fromm . . . has created the
opening collection
. . . to be presented in
a selected group of the
fine stores in America.
Every genuine Fromm fashion
carries this double identification
. . . the Fromm label and the
ribbon which carries the Fromm
Pedigree medallion exchangeable
for the pedigree certificates of
each pelt in the garment—if
mailed to Fromm Bros., Hamburg, Wis.
FROMM
Fromm
"BRIGHT WITH SILVER"
PEDIGREE 7814
A 07814
Copr. 1941 by Fromm Bros., Inc.

# Ann Sothern

*in Metro-Goldwyn-Mayer's "MAISIE WAS A LADY"*

★ *It creates a new complexion by imparting a lovely, natural color tone to the skin*

★ *It helps conceal tiny complexion faults so that the skin appears almost flawless*

# Pan-Cake Make-Up

## Like a miracle, it gives glamour to beauty!

**Pan-Cake Make-Up will do wonders for you today..tonight! It beautifies instantly..you'll be thrilled when you see the result in your mirror. Easy and quick to use, it's a "find" as a time-saver. Originated for Technicolor pictures by *Max Factor Hollywood,* Pan-Cake Make-Up is today's popular fashion. Try it... you'll like it, for more reasons than one.**

★ *It stays on for hours without re-powdering, so that make-up always looks fresh and smooth*

# Max Factor ★ Hollywood

# Mc Callum and PROPPER Present South American "Down Under" Stocking Colors

THE DE MARCOS, INTERNATIONALLY FAMOUS, NOW DANCING AT THE PERSIAN ROOM, HOTEL PLAZA, NEW YORK. In Private Life *"you just know she wears them!"*

The DRESSY

The SQUARE BOY

Proudly we parade our new Spring versions of the footwear that has earned the title of

*The most walked-about shoes in America*

Created by the nation's ace woman designer of women's shoes, **FLORSHEIMS** combine fashion, fit, and footease so much in demand for daytime wear. See them today . . . in department stores and fine shoe stores the country over.

$9.75 *and* $10.75

The BONNIE

The TEARDROP

**Florsheim**

**SHOES FOR WOMEN**

THE FLORSHEIM SHOE COMPANY • *Manufacturers* • CHICAGO • *Makers of Fine Shoes for Men and Women*

Three parts to this distinctive cape costume. Four ways to combine them. White-collar dress of sheer navy wool, brisk jacket, long cape of import tweed in patriotic plaid.

FRED A. BLOCK, INC. MERCHANDISE MART CHICAGO

# Wary With Your Wampum?

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# *Vogue's* ADDRESS *of shops*

If you don't find what you are looking for in these columns, write to Vogue's Address Book, at 420 Lexington Avenue, New York City, and we will try to find it for you.

**INDIANS AND RICE.** If you want to buy your wild rice direct from the Indians, you might write to Chief Joyful Day, head of the Indian Maid Wild Rice Company, in Minneapolis. Most of the wild rice, and some of the best, grows in and about a few northern lakes of Minnesota. Chief Joyful Day's firm is practically an all Indian concern. Indians harvest the grain—the squaws paddle their boats and canoes from rice-bed to rice-bed, gently bending the rice heads over the boat and tapping the ripe kernels off with a wooden paddle. Then, when the rather limited crop is harvested, the rice is treated and processed by the Chippewa Indians according to an old and very secret formula of their tribe. The result is an excellent rice with a fine, nutty flavour.

Incidentally, a note for calory watchers—wild rice is lower in fat content, five per cent. higher in proteins, than any grain other than oats. To buy Indian Maid Wild Rice, write to Chief Joyful Day, 806-V Phoenix Building, Minneapolis, Minnesota.

**KITCHEN PROBLEMS.** We've found the perfect "where have you been all my life?" firm, called Kitchen Inc., at 891 Fifth Avenue, near Fiftieth Street. Each day, Kitchen Inc. prepares two hot dishes, one a pièce de résistance, the other an understudy dish, in case you don't like the star—both fifty-five cents a portion. If you live within about a ten-block radius, the dishes are delivered without charge; if you are out of bounds, they can be sent by messenger.

We loved the Beef Tensleep, a kind of *pot-au-feu.* The shop also specializes in American delicacies, such as Western sausages, Wisconsin cheeses, Arizona Desert Honey, and South Carolina Marmalades. Incidentally, the *spécialité de la maison* is Liptauer cheese made on the spot—cottage-cheese doctored up with herbs, chives, and caraway-seeds. Perfect to serve with cocktails, this costs only twenty-five cents a half-pound.

## FURS—(Cont'd)

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# BOOK *and services*

**TICK-TOCK.** If you have a recalcitrant grandfather clock that sulks and balks at running—take the sullen thing to the Shrewsbury Clock and Instrument Company, 696 Madison Avenue. Mr. Greene, who owns this shop, is an ideal clock doctor, can cure their simplest or most mysterious maladies.

Incidentally, should you have any novel ideas, or should you want a clock designed to fit in perfectly with a certain *décor*, Mr. Greene is your man. He has an amazing collection of timepieces; among them, several rare old English water-clocks. These clocks run on the hour-glass theory, water dropping slowly—drop by drop—moves the one and only hand, the hour hand. Mr. Greene is also almost the only man in the country who can repair and restore the American wooden-works clocks (circa 1810)—this should be welcome information if you are lucky enough to own one. These clocks are always being sent to him, the latest one came from Nome, Alaska. This is a clock clinic that does every type of repair work—with prices ranging from fifty cents to $400.

**FOR LANGUAGES.** Should you feel like learning Spanish (or any other language) in your very limited spare time, the Linguaphone Institute, 30 Rockefeller Plaza, will solve your problem. By their theory, you can learn a language by hearing it spoken. You buy your "course" from them in the form of recordings. The first record consists of the simplest, most elementary sentences, spoken slowly and carefully, which you follow in the auxiliary textbooks. Then you try to repeat the sentence—parrot-wise. By the time you get to the last lesson in the course, you are being talked "at" in an easy, conversational manner—and, to your own surprise, you will understand everything and be able to answer back.

This system enables you to squeeze your lesson into any free time, morning, noon, or midnight. Giving an average of an hour a day to this homework, you'll have it all down pat in four or five months. The average language course costs about $50—however, if by any chance you are thinking of taking up something like Chinese, that will cost you $100.

## HAIRDRESSERS—(Cont'd)

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**Cairn Terrier Club of America,** Secretary, Paul Renshaw, 230 Park Avenue, New York City

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**Irish Terrier Club of America,** Secretary, Felix A. Donnelly, 551 Fifth Avenue, New York City

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**Scottish Terrier Club of America,** Secretary, Stuart G. Hardy, Alpine, N. J.

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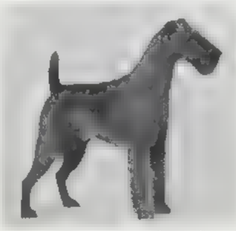
AT STUD



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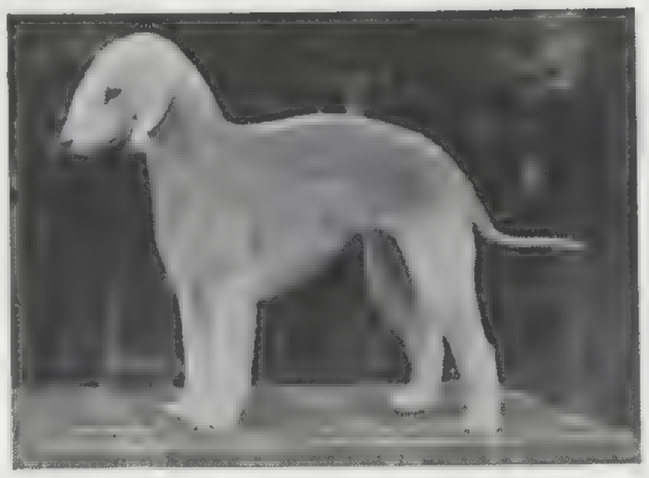
# THE DOG

## *Vogue's gallery of*

THE present war is a reminder of the glorious work performed by Airedale Terriers in the World War. Large, fine, upstanding dogs, they will probably have a large representation at the coming Show on February 9. Ch. Cast Iron Monarch was best-of-breed winner last year. Owner, H. Stiles



BEDLINGTON Terriers were not represented in the Associated Terrier Specialty Show until 1938. At the 1940 Show, twenty-seven specimens competed. The judge was William Ross Proctor, who selected the well-known Champion Lady Rowena of Rowenoaks, owned by Mr. and Mrs. C. Harbauer

No Associated Terrier Clubs' Specialty Show would really be complete that did not include Bull Terriers, known as "white cavaliers." They have been represented every year since 1932 with an average entry of fifty dogs. Here is Ch. Coolyn North Wind, last year's best of breed

BREEDS may come and breeds may go—rise and fall in popularity—but Cairns will go on for all time. This is Tana's Lucky Lady, owned by V. A. Timm and C. La Vene, winner at the 1940 Associated Terrier Clubs' Specialty Show. Eleven Terrier breeds compete at the 1941 Specialty Show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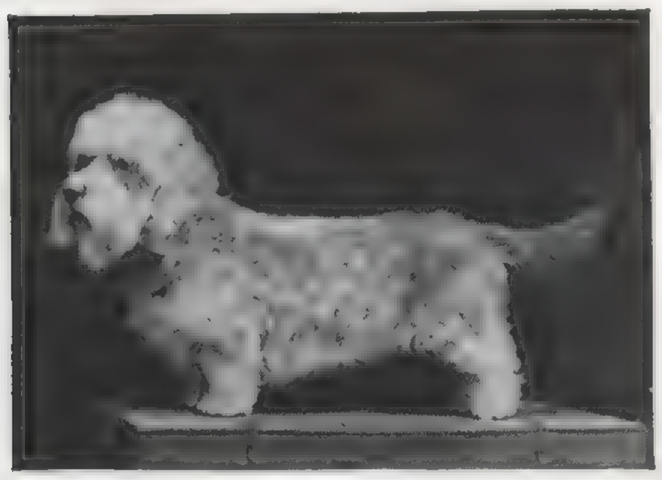
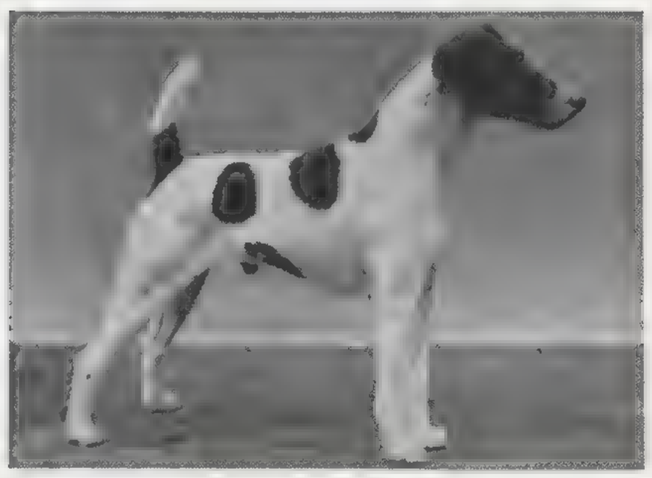
## *pure bred dogs*



THE breed of dog that Sir Walter Scott made famous in his "Guy Mannering," published in 1814, will be represented at this year's Terrier Specialty Show. It is described as a Terrier with straight lines and sharp angles. This is the well-known Champion Alpin Noah, owned by Miss Esther Bird



NINETY-ONE Smooth and Wire Fox Terriers were benched at the Associated Terrier Clubs' Specialty Show in 1940, the largest entry in the combined Show. Judge Robert Sedgwick selected as the best of the lot, Smooth, Ch. Flornell Checkmate, owned by Mr. and Mrs. James Farrell, Darien, Conn.

THIS is Derg Valentine, owned and exhibited by the late Andrew Roulston of New York City. A grand specimen of a grand breed, he was adjudged best of forty-one "daredevils" at the 1940 Specialty Show of the Irish Terrier Club of America, part of the Associated Terrier Clubs' annual event

KERRY Blue Terriers were represented in the 1934 Associated Specialty Show, and then did not compete again until 1939. In 1940, forty-five Kerrys were benched, the best of which was a Chicago, Ill., bitch, Ch. Sallu O'Shea, owned by Mr. and Mrs. O. H. Baker; shown by Mrs. Baker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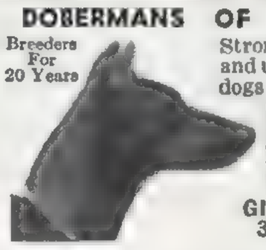

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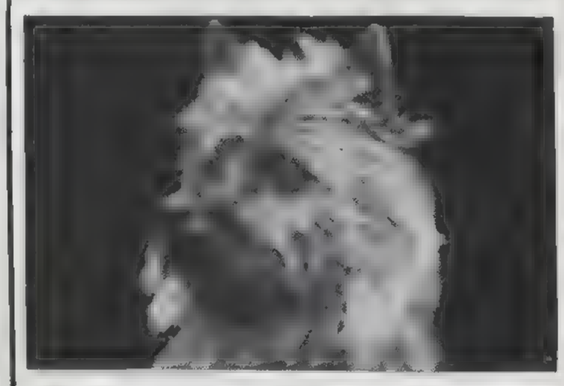

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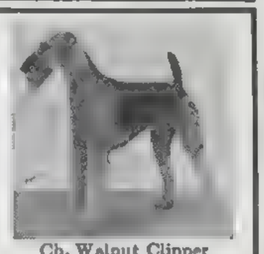

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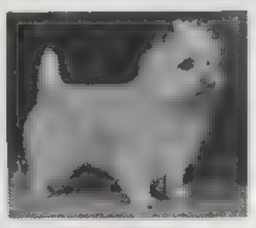

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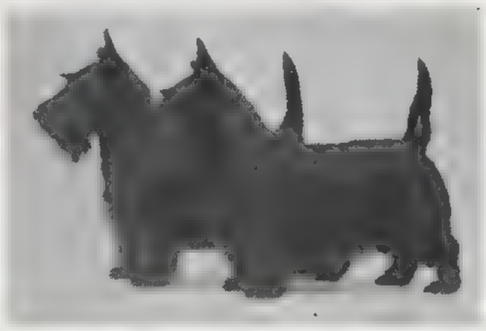

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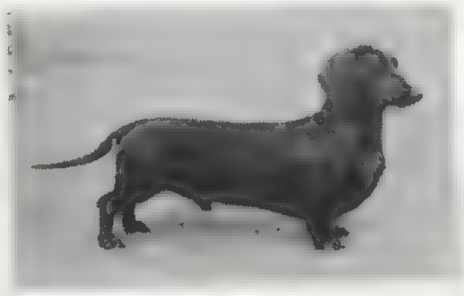

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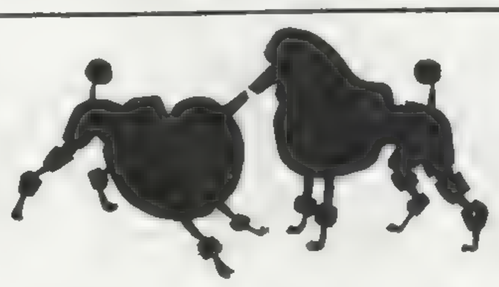

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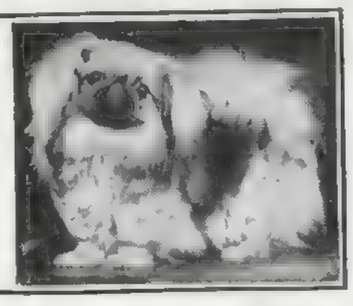

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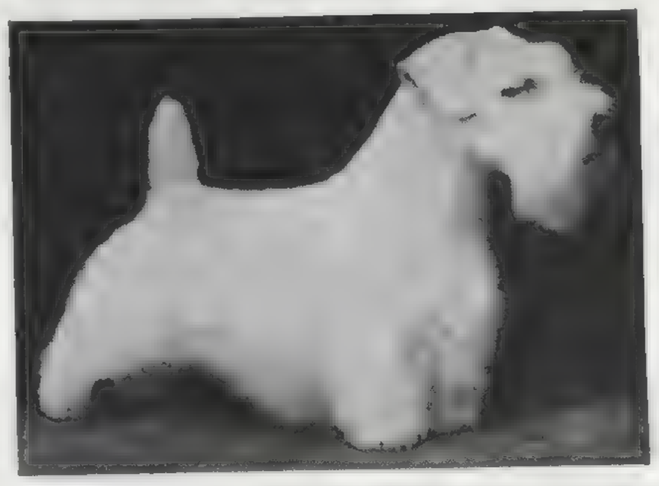
# THE DOG

## *Vogue's gallery of*

BOTH fun and satisfaction are to be had in the "dog game" when you can breed your own winners. At least, Mr. and Mrs. T. H. Snethen, of Allison Park, Pa., think so, because their Scottie was best of breed over sixty-five benched at last year's Specialty Show, limited to American-bred dogs



ELEVEN Terrier breeds will constitute the Associated Terrier Clubs' Specialty Show to be held at the Grand Central Palace, New York City, Sunday, February 9, including Sealyham Terriers. Last year's best-of-breed winner in Sealyhams was Ch. Radio Beam of Robin Hill. Mrs. R. Choate

CH. PENHILL PERFECT of Harham, Welsh Terrier, owned by Harold M. Florsheim of Chicago, was the best of sixty-four Welshies, third largest entry in 1940 Specialty Show. The judge was R. Braithwaite. Since then, Perfect has been best in show several times, under capable judges

ST. MARGARET'S Surprise of Lucknow, winner of best of breed at the combined Specialty Show held in New York City, February 9, 1927. The owner was J. Robinson Beard, and the handler was Percy Roberts. Fifty-three Sealyhams competed. The judge was R. S. DeQuincey, well-known English fancier

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# MODE
## *pure bred dogs*

A FAMOUS Terrier of bygone days was Wire Fox Terrier Ch. Signal Circuit of Halleston, described by Irving Ackerman as "brilliant." Won lasting fame for himself and his owner, Stanley J. Halle, by winning best in show at Westminster Kennel Club and best in show at Boston shows, 1926

WIRE Fox Terrier Champion Flornell Spicypiece of Halleston, who defeated ninety-eight other Fox Terriers at the combined Specialty Show in 1937; then went on to Westminster, next day, where she won for best Fox Terrier, best Terrier and best in show, defeating two-thousand-seven-hundred-fifty dogs

SMOOTH Fox Terrier Ch. Watteau Donzella—owners, E. Coe Kerr and R. Sedgwick—was runner-up for best Fox Terrier at the Specialty Show Feb. 10, 1929. Won important points at the Westminster Show next day and continued her successes at shows in the East and West during the year

BEDLINGTON Terrier Tyneside Miss America—owners, Mr. and Mrs. W. A. Rockefeller, New York City. Bedlingtons did not participate in the Associated Specialty Show until 1938, when twenty-three were shown. The entry at the 1941 will probably exceed that of former years in number and quality

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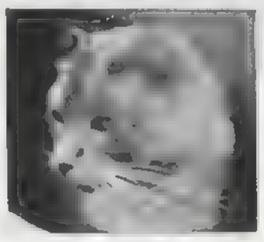

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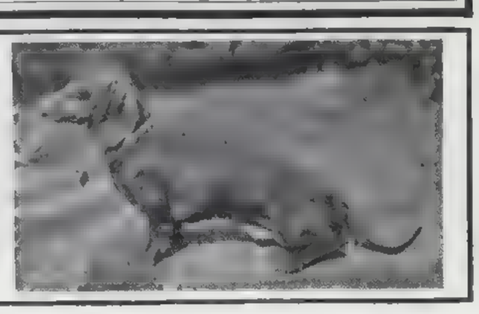
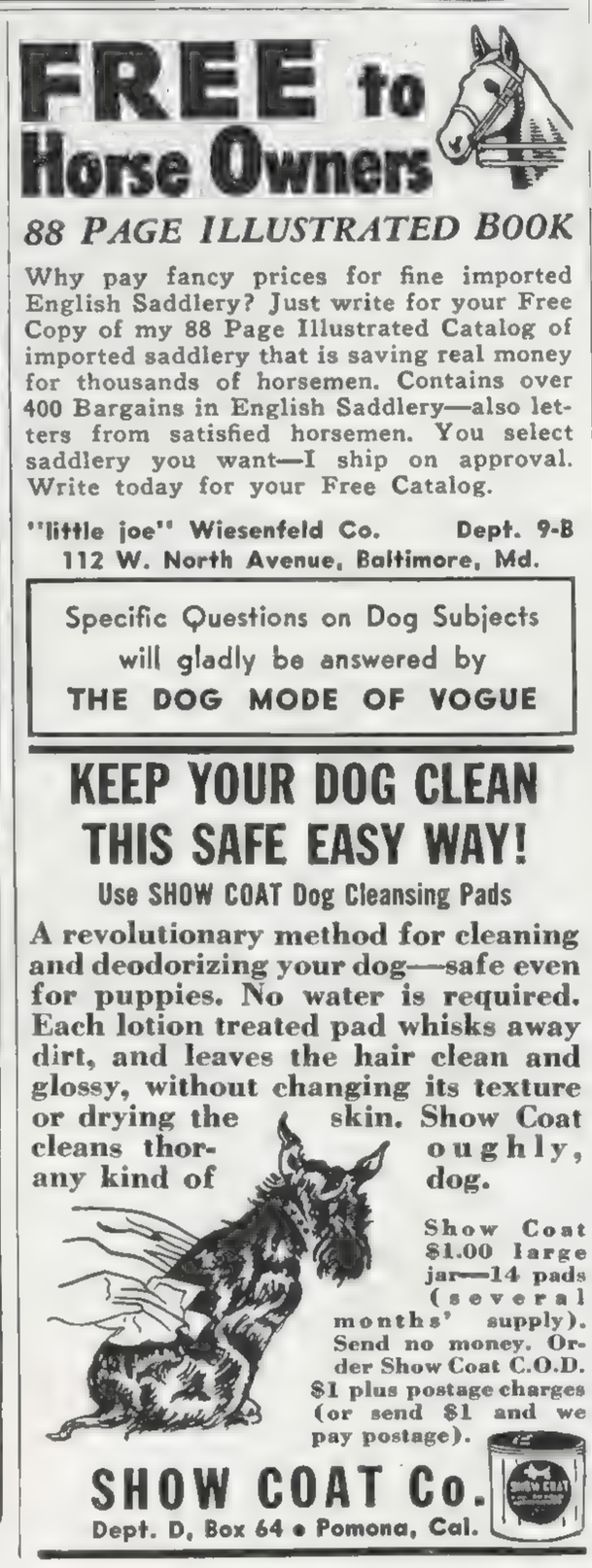
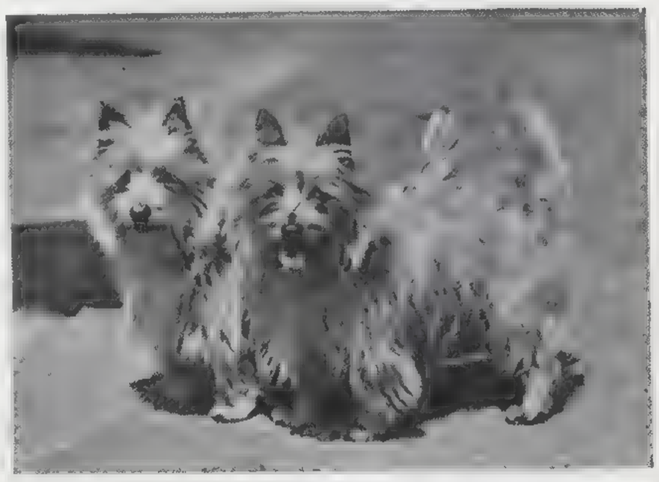




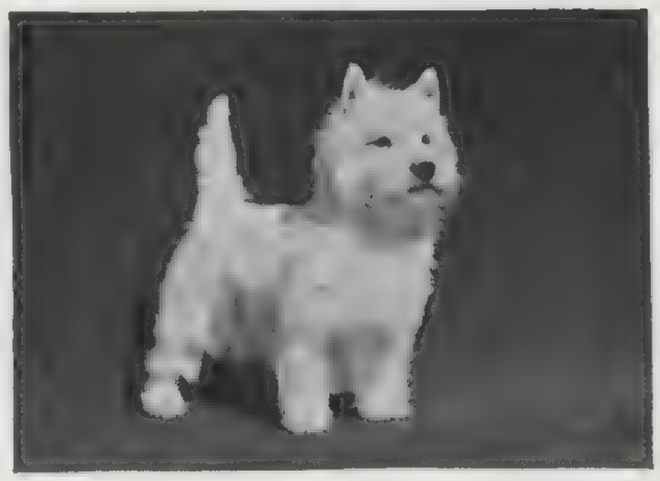
# THE DOG MODE

*Vogue's gallery of pure bred dogs*

WE don't have streamlines or stand-up ears, but if you want a bright, companionable, smart little dog look us up. We weigh about twenty pounds when we're full grown, with swanky black-and-tan coats. There are only a few of us in America. Welsh Terrier puppies of Mr. and Mrs. E. T. Clark



CAIRNS know how to act in a Cadillac or in your most rat-ridden hay-barn. They move into a well-run town apartment as if they'd come on a formal call, and they remember they are friends, not nuisances. Ch. Fiery Rob of Carysfort and his daughter. Owned by Miss Elizabeth Braun



THE West Highland White Terrier doesn't wear his heart on his sleeve, but he does wear well. As you get to know him, new traits appear—the ones you are looking for. He's got substance, depth to his character. Ch. Wolvey Pattern of Edgerstoune. Mrs. John G. Winant is the owner

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TO ALL *Dog Lovers* we extend a cordial invitation to visit the Booth of THE DOG MODE OF VOGUE
THE DOG MART OF HOUSE & GARDEN
(right-hand side, front lobby)
during the 65th Annual Dog Show of the Westminster Kennel Club, February 11th and 12th.
Mr. C. E. Harbison, Manager, Kennel Department, will be on hand to answer questions and give practical information concerning the recognized breeds.

# BOOKLETS
*for the asking*

To simplify your shopping and learn more about many products advertised in Vogue, write to the addresses listed below for these booklets. All are free unless otherwise indicated.

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**CARNIVAL IN RIO**
will give you a perfect opportunity to see Rio de Janeiro at its gayest. The Carnival is scheduled for February 23-25 and the Moore-McCormack Lines have arranged a special 45-day cruise with a stop-over in Rio during these dates. For their colorful new booklet describing the Carnival and the other features of the cruise, write: Moore-McCormack Lines, Dept. V, 5 Broadway, New York.

**THE VALLEY OF THE SUN**
is a booklet about Arizona. It will tell you all about the climate, accommodations, and things to do and see when you visit Phoenix. Write to: Valley of the Sun Club, 1014 Chamber of Commerce Building, Phoenix, Arizona.

**THE GREAT WHITE FLEET**
of the United Fleet Company has a new 1941 picture folder of their winter cruises through the Caribbean. You'll find a day-by-day itinerary planned for you, and a list of optional shore excursions. For your copy, write to: United Fruit Company, Dept. V, 632 Fifth Avenue, New York City.

**THE ST. REGIS.**
The St. Regis agrees that there is no place like home, but that at times un-homelike features are welcome. Many of these luxurious changes are described in an attractive illustrated booklet, but many more cannot be shown, for they are the behind-the-scenes activities of this fine hotel that anticipates your wishes and fills your needs. The St. Regis, Dept. V, Fifth Avenue at Fifty-Fifth Street, New York City.

**SKIING IN LA PROVINCE DE QUEBEC.**
This booklet from the Quebec Tourist Bureau should be of interest to any ski enthusiast, describing as it does the ski centers of this famous winter playground. Quebec Tourist Bureau, Dept. V, Quebec.

## HOUSEHOLD

**ORREFORS GALLERIES**
have an interesting series of booklets on fine glassware. There are two free catalogues: one of the Orrefors designs, illustrating over 100 pieces; and one of beautiful and unusual lamps and shades from Van Dugteren, with bases of Orrefors crystal. "The Story of Glass", a history of glass-making with pictures of glass art-pieces, and brief biographies of Orrefors craftsmen, may be had for 25c. Orrefors Galleries, VOG, 5 East 57th Street, New York City.

**TIE-TIE PRODUCTS**
have a helpful little folder that will enable you to do up really unusual looking packages. The Pom-Pom, the Tailored Bow, the Rosette, the Flower Wheel and many other attractive bows are illustrated in a series of diagrams, showing all the steps, and finally, the finished effect. Tie-Tie Products, Dept. V, Chicago Printed String Co., 2320 Logan Boulevard, Chicago, Illinois.

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**VOGUE'S SCHOOL DIRECTORY**
offers a selective list of private schools for boys and girls and vocational schools for adults, together with a page of helpful suggestions on how to go about choosing a school which will meet individual requirements. Vogue's School Bureau, Dept. 2, 420 Lexington Avenue, New York, N. Y.

## WARDROBE

**AN UP-LIFTING STORY**
by Edith Lances tells of the origin of her "Sculptural Bra" in the days just after the "boyish figure" era. It also describes the new features of her effective up-lift brassières. Write to Edith Lances, Dept. V, 17 West 57 Street, New York, New York.

**"TISH-U-KNIT" SWEATERS.**
An interesting fashion booklet depicting a group of stunning "Tish-U-Knit" and "Judy Garland" sweaters designed by Léon is obtainable by addressing Olympic, Dept. V, 1372 Broadway, New York, New York.

**RECIPES FOR FIGURE BEAUTY**
is the Le Gant booklet that illustrates foundations for all figure types. The "Sta-up-top" girdles and pantie-girdles are also shown. This booklet will help you select the perfect foundations for your figure. Warner Brothers, Dept. V, 200 Madison Avenue, New York, New York.

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You've been benefited by the "miracle yarn that makes things fit" consciously and unconsciously for years, and this new booklet will tell you many interesting things about "Lastex"—how it is made, how it is woven or knitted into fabrics. U. S. Rubber Company, "Lastex" Division, Department V, Rockefeller Center, New York, New York.

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are pictured in a booklet that shows brassières and "once-overs", beautifully made all-in-one foundations. Maiden Form Brassière Co., Dept. VH, 200 Madison Avenue, New York City.

**CONNIE SHOE CREATIONS**
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just what type of foundation you need, whether you are top-heavy or wide-hipped, this little analysis will help to solve your problem. For this analysis and the name of the store nearest you carrying Venus Foundations, write to: Jane Jackson, Dept. V, Venus Foundation Garments, Inc., 123 N. Wacker Drive, Chicago, Ill.

**HEEL LATCH SHOES**
are described and illustrated in a new folder. For this, six booklets of lipstick tissue, and the name of your nearest Heel Latch Dealer, write Roberts, Johnson & Rand, Dept. V, Branch of International Shoe Company, St. Louis, Missouri.

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**WINGS TO BEAUTY.**
Here is a new 1941 edition, just off the press, of Jacqueline Cochran's beauty booklet. Special attention is given to specific treatments for specific complexion problems; and a large section is devoted to cleansing preparations and how to use them. Jacqueline Cochran, Dept. V., Roselle, N. J.

**ANY WOMAN CAN LOOK LOVELIER**
gives Barbara Gould's simplified treatments for making your skin lovelier and for applying make-up correctly. Barbara Gould, Dept. V, 35 West 34 Street, New York City.

**WOODBURY FACIAL COCKTAIL**
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Days are ideal . . . life is just right — good times come in gay succession — cruising to the Caribbean and the West Indies with the Great White Fleet. On your modern American flag liner—in friendly tropic ports—sports, rest and the novelty of changing scenes weave a brilliant pattern of pleasure. All outside staterooms, superb cuisine...outdoor pool, sports deck, dance orchestra, sound movies...first class throughout.

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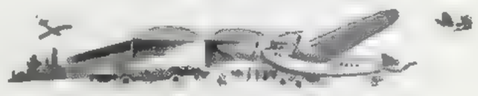
*We invite you to ask about other services from New York and New Orleans, and for colorful descriptive cruise folders. Write any Authorized Travel Agent, or UNITED FRUIT COMPANY, Pier 3 N. R., or 632 Fifth Ave., New York. Also offices in Boston, Philadelphia, Washington, D. C., Chicago, New Orleans.*

# Great White Fleet

# VOGUE'S TRAVELOG

*a directory of fine hotels and resorts*



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**Beverly Hills Hotel & Bungalows.** Early California charm; thoroughly modern. Continental flavor. Year around social & movie center. Pool. All sports. E. P.

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**Hotel Windsor.** Heart of city facing beautiful Hemming Park. Large rms.; unique parlors; terrace dining room; wide porches. Lobby entrance to garage.

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**MIAMI**

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Right in the middle of everything! Miami's finest hotel—centralized bayfront setting for 17 floors of luxurious living. Spectacular views of bay and ocean. Many new features: beautiful Bahama Room for diners, smart new Cocktail Lounge. Recreation program, games. Steam heat, soft water system. Advance reservations advisable. Booklet, rates, details on request.

**MIAMI**

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## WEST COAST

"HAPPY NEW YEAR!" in Chinese is the belated greeting from every Chinaman during January 28 to February 4—for this is the Oriental time to blow horns and whistles. Los Angeles' Chinatown particularly is putting on a festive show, with street dances, fireworks, and feasts making the colony a very active slice of the Far East. Many curious visitors, with the Orient in their blood, will stay over for the "Teng Chieh" (Feast of the Lanterns) on the 11th. Minstrels, costumed women and children with hundreds of lighted lanterns, and a giant "Sacred Dragon" will parade to fête the 15th Day of the Full Moon.

Two added attractions will keep visitors in the California sun—the beautiful ride from Los Angeles through San Jacinto Valley, Riverside County, to see the almond trees in full bloom—and the Palm Springs Horse Show from February 13 to 16, where a desert background sets off the formal show and exciting hunter trials.

## FLORIDA

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**The Flamingo**

Landmark of Luxury. Flashing in the sun or weaving a color-symphony against the stars—the dome of The Flamingo is a glittering "landmark of luxury" for those seeking the best in Florida resort life. You will enjoy this unique bay front tropical estate—gay, exclusive, complete. Carefully restricted clientele. Uniformly fair rates. Folder. Address . . . . . C. S. Krom, Manager. N. Y. Office: 11 W. 42nd St. BRyant 9-6348.

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**The Marine Terrace,** exclusive North Beach, ocean front hotel, restricted clientele, homelike environment, open year around. John B. Reid, Mng. Dir.

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**Palm Beach Hotel.** An exclusive hotel offering superlative service, finest cuisine, luxurious atmosphere. Am. & Eu. Plan. All sports. Bklt. J. J. Farrell, Mgr.

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**Tides Hotel**—Cottages, Apartments, Cabaña Hotel, Bath Club. Florida's finest vacation residence. Private beach, on the Gulf. American. Restricted. Booklet.

**Vinoy Park Hotel.** On Glorious Tampa Bay. 375 Rooms, all with Bath. Every recreational feature. Booklet. Clement Kennedy, Managing Director.

**SEBRING**

**Harder Hall.** "On the Ridge." No humidity. 6500-yd. golf at door. Fireproof. 150 rooms with bath. Steam heat. Restricted. Attractive rates. Eltinge Bros.

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**The Belvedere.** A hotel unexcelled in modern comfort. Unusually spacious rooms, superb cuisine and service. Ideally located. Rates begin at $3.50.

**If you wish** more complete information about any of the hotels listed on these pages, drop us a card and perhaps we can help you. Vogue's Travel Service.

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**BILOXI**

**Hotel Buena Vista and Cottages.** Vacation Headquarters of the Deep South. Open year round. Land and water sports. Am. or Eu. plan. Write for bklt.

## MISSISSIPPI

**NATCHEZ**

**The Pilgrimage Garden Club** invites you to visit Old Natchez in the Deep South. March 2-23. Famous ante-bellum houses open daily. Write Box 347, Natchez.

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**Inn By The Sea and Cottages.** Always open. On private bathing beach. All sports. Paved roads. Climate ideal. Near New Orleans.

**Miramar Hotel.** Established clientele. Women Creole cooks. All land and sea sports. Faces beautiful Mexican Gulf. Fun and frolic in healthful sunshine.

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**Bellerive Hotel.** Armour Blvd. at Warwick. Quiet, refined home atmosphere. Famous Coral Room, French Cuisine. Garage. Trans. or Perm. Wire for reservations.

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**ATLANTIC CITY**

**Marlborough-Blenheim.** Central Boardwalk overlooking ocean. 40 successful years of ownership management. Josiah White & Sons Company.

## NEW YORK

**NEW YORK CITY**

**American Woman's Club.** 353 W. 57th St. For smart women. 1200 rooms with bath. Daily $2.50 up. Weekly $12.00 up. Bklt. "VM". John Paul Stack, Mgr.

**The Barbizon,** Lexington Ave. 63rd St. New York's most exclusive hotel for young women. Cultural environment. Weekly $11. up. Daily $2.50. Bklt. "V".

**Barbizon-Plaza.** New skyscraper hotel overlooking Central Park at 6th Ave. Rooms from $3. single; $5. double. Continental breakfast included. Bklt. "VM".

**NEW YORK CITY**

**The Plaza**

The Exacting Standards of Good Taste are humanized at the Plaza by its devotion to the individual needs of its guests. Facing Central Park in the social, shopping and amusement center. Subway station at the hotel. Henry A. Rost, President and Managing Director, Fifth Avenue at 59th Street.

## NEW YORK

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**The Beekman,** Park Ave. at 63rd. A residential hotel of rare charm in the quiet and exclusive section of Park Avenue. Transient accommodations.

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**The Grosvenor,** on Convenient Lower Fifth Avenue, at Tenth Street—A Distinctive Hotel of Quiet Charm. 300 rooms. Single from $3.50. Twin beds from $5.

**Hotel Seymour,** 50 W. 45th St. Near Fifth Ave., theatres, shops, art galleries, Radio City. Refined surroundings. $4. single; $5.50 double; Suites $8

**NEW YORK CITY**

**The Waldorf Astoria**

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**WATKINS GLEN**

**Glen Springs Hotel.** A Famous Spa in America. Natural Nauheim Baths. Selected clientele. N. Y. Office, 500 Fifth Ave., Room 1106. Phone PEnn 6-9557.

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**GREENSBORO**

**Sedgefield Inn.** Restful, modern, adjoins famous golf course. Riding, Tennis, etc. Excellent Food. American Plan. Folder. Louis D. Miller, Manager.

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**Hotel Queen Anne.** Charming new hotel in finest residential section of historic New Bern. Distinctive. Dining room justly noted. Direction Daniel Miles.

**PINEHURST**

**The Manor** is a thoroughly modern hotel, centrally located yet quiet and restful. All sports. Excellent cuisine. Booklet on request. Rates on application.

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**Bellevue-Stratford**—"One of the Few World Famous Hotels in America." Rates begin at $3.85. Claude E. Bennett, General Manager.

## SOUTH CAROLINA

**CHARLESTON**

**Francis Marion Hotel.** In the convenient center of America's most historic city. Rates are attractive. Robert T. Rosemond, Manager.

**SUMMERVILLE**

**The Carolina Inn and Cottages.** Rest or recreation among the pines. Golf—18 holes—grass greens. Riding, hunting, skeet. Moore Ownership Management.

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**RICHMOND**

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**VIRGINIA BEACH**

**Cavalier Hotel and Country Club.** Open all year. 2 golf courses, tennis, riding, fishing, heated indoor pool. Roland Eaton, Mg. Dir. Write for Booklet W.

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**MEXICO CITY**

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Mexico's most modern hotel is also its finest. Ideally located, on the beautiful Paseo de la Reforma, handy to sight-seeing, fun-spots. The meeting place of interesting people. Four restaurants, bank, night-club, all conveniences on premises. All outside rooms with purified ice-water, superbly furnished. Rates start at $3.00 for single rooms, $4.00 for doubles.

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**Playa Azul Inn**—Situated on one of the world's most beautiful beaches. Quiet, exclusive, comfortable. Good food. Bathing, fishing, golf. Cuban-Amer. Mang.

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**MONTEGO BAY**

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**HUNT**

**Waldemar Ranch**—In Guadalupe Mtns. 85 mi. W. San Antonio. Riding, golf, tennis. Fine food, relaxation. Season Dec.-March. Restricted Clientele. Bklt.

**SAN ANTONIO**

**Gallagher Ranch.** Vast, historic cattle ranch open year 'round. Ride, rest, recreate. Excellent meals. Completely modern. Central heating. Restricted.

**WINTER SPORTS**

**Places to go and places to stay—Listed below for your convenience.**

## NEW HAMPSHIRE

**HANOVER**

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## CANADA

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**Laurentian Resorts Assoc.** Modern hotels, dependable snow conditions, 28 ski-tows, no passports required. Write: Secy., Ste. Agathe des Monts, P.Q.

**LAURENTIAN MTS.—MONT TREMBLANT, P.Q.**

**Manoir Pinoteau**—Laurentian Mts., at base of famous Mont Tremblant . . . near chair ski tow. Every comfort at modern rates. Booklet & rates on request.

**LAURENTIAN MTS.—STE. ADELE, P.Q.**

**The Chantecler—Modern resort hotel**—winter sports—ski tow—Hill "80" adjacent. All conveniences and tasteful appointments. Booklet and rates on request.

**LAURENTIAN MTS.—ST. JOVITE STATION, P.Q.**

**Gray Rocks Inn**—Fast downhill ski runs, good accommodation, low rates. Write for free illustrated winter folder.

**LAURENTIAN MTS.—Ste. Marguerite Station, Que.**

**The Alpine Inn.** Luxurious log chalet, all modern conveniences, ski school, 2 ski-tows and Hill '60' on property. Literature and rates on request.

**LAURENTIAN MTS.—ST. SAUVEUR STA., P.Q.**

**Nymark's Lodge**—comfortable log chalet, modern. Foot of Hill '70', 4 ski-tows, trails, open slopes. Restricted clientele. Write: booklet, rates.

**QUEBEC**

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9 out of 10 beginners do, at the Chateau Frontenac Ski-Hawk School . . . home of new Parallel Technique! Snow's right, sun's bright at Lac Beauport Snow Bowl. All-expense ski trips from New York and Boston include lower berth, round-trip, all meals, room at the Chateau. U. S. citizens need no passports. Any Canadian Pacific office or write Chateau Frontenac, Québec.

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**THAT ARE TRUE TO THEIR COLORS** *and worthy of your knitting time!*

Be colorful this Spring in a Bernat handknit that is individually yours. You will love the way the garment fits, the way it retains its lines and colors after long wear.

For fashion headliners, knit the charming evening blouse trimmed with wild cherries, Style No. 400 of Bernat's Boucle de Laine and the slimming ribbed cardigan, Style No. 415 of Bernat's Woolydown.

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★ **DIRECTIONS** for the models shown here and 28 more of the newest handknits in Bernat's Handicrafter, Vol. XII, No. 1. On sale at your dealer or direct.

**25c a copy**

*Bernat Yarns*

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JAMAICA PLAIN
MASSACHUSETTS

Jays Temple Place Boston

Fashion converges on the silhouette, shearing it down to lines of naturalness and slender grace, as expressed in this dress-suit of thinnest tailoring wool in black, navy, beige or grey with white pique button-on collar and kid bow-knots.

69.90

*In sizes 12 to 20*

from Myron Herbert's Americana

*Eighteenth Century Bird*

*Height—9 ½ inches*

Exquisitely colorful on a white base with flowers, fruit and foliage of gorgeous hues. Perfect condition.

The Queslers

*Connoisseur Shoppers*

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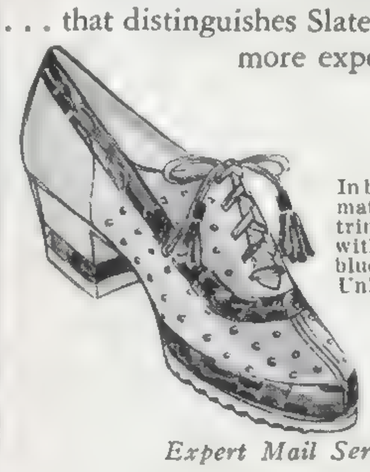
A smart and saucy shoe made with same sole construction . . . amazing flexibility . . . that distinguishes Slater's famous and more expensive "7242".



In brown or blue bucko, matching alligator calf trim . . . white bucko with white, brown, or blue alligator calf trim. Unlined, perforated.

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J&J Slater

NEW YORK: 415 FIFTH AVE. and 575 Madison Ave.
East Orange: 594 Central Ave.
Washington: 1215 Connecticut Ave.

"GAZELLE"

by bernice charles

711 Fifth Ave., New York

# Shop

**Sky Writer:** If you've ever wanted to see your name emblazoned in the sky, this is the next best thing, and on a very pretty compact. The plane is formed with diamond-like brilliants, on a gold-plated case. You may order the compact (loose-powder), complete with your first name, for $6.50. Without your name, the price will be about $5. It's at Ciro of Bond Street, 711 Fifth Avenue.

**Two-Fold:** Here is an ornament with not one rôle, but many. Wear it looped on your lapel, or at the neck-line. Or you may break it up and use the end pieces as a pair of clips, and the chain as a bracelet. Clever, what? And it's handsome, too, in two colours of gold. You may possess this ornament by paying $125. Find it at the shop of Milton Fuller, Inc., at 610 Fifth Avenue.

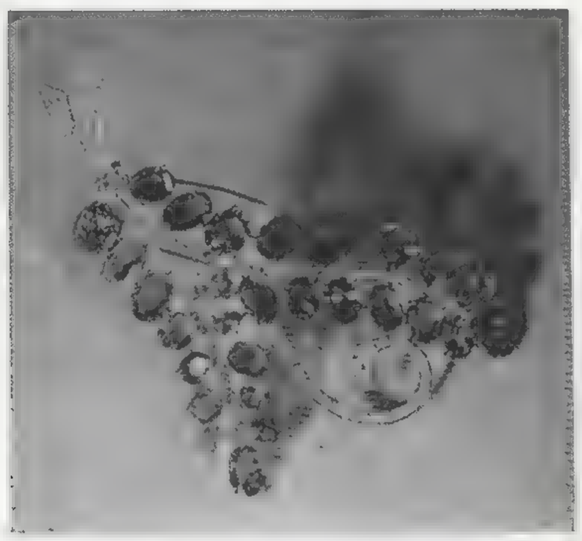
**For Playtime:** Sometimes a classic is more than just a classic. Take this play-suit for example. It boasts of an adjustable belt which covers the front only, and a zipper which hides cleverly under a pleat in the play-suit. Order this in a choice of striped, printed, or polka-dotted rayon crêpe, or in pure white rayon sharkskin. You'll pay $6.50 (more in the larger sizes). Order it from the shop of Roy H. Bjorkman, Nicollet and Tenth Street, Minneapolis, Minnesota.

**Semi-Custom:** This dress is one of the Isabel Share models, which bring happy tears to the eyes of the initiated. As fans know, the classic Share dresses last and last, and are nearly custom-made. The purchaser chooses a collar from one dress, a colour and fabric from another, is measured, and rejoices. The dress is partly her own creation. Monograms are thrown in the price. This yellow linen costs $22, at Anne C. Tuckerman and Co., 26 East Ninety-First Street.

# Hound

## knew what she wanted

**Flowery Necklace:** Here is a necklace ornamented with a pinky-gold rose, with yellow-gold leaves and an aquamarine centre. It hangs from a serpentine cord, also of pinky-gold. No, of course, it isn't real gold, because the price is only $5. Write John M. Roberts and Son Company, 429 Wood Street, Pittsburgh, for this and other handsome adornments. This old firm has real jewels, too.



**Totally Precious:** When your fairy godmother suggests giving you a present, you might just as well have this pin at the back of your mind. The stem is of platinum, crusted with diamonds, and the blooms are of pink and blue sapphires. Frank Hartley, who designed this, reigns in a dignified, dark-paneled world at 1 East Fifty-Seventh Street, where everything is beautiful and rare.

**Flat Slacks:** If you don't think you're adapted to wearing pleats on the tummy, please see the flat front lines of these slacks. They're of a pongee-like weave of linen, and hang beautifully. The slacks themselves are in chocolate brown—the shirt of light, but vibrant blue. The combination costs $14 at Chez Madelaine. Add a brown jacket to match, and the price adds up to only $20. Addresses are as follows: in New York, 502 Park Avenue; and in Boston, 155 Newbury Street.

VOGUE STUDIOS

**Towering Turban:** This turban is made of a pale beige woven fabric which looks like hemp. It spirals up and up and culminates in a long tassel, which falls down and down. Along the hair-line, there's a band of draped silk, printed in a Paisley pattern. From the side, there's a peaked effect. This is made by Gladys and Belle, at their shop, 425 Madison Avenue. $20 is the price you pay for the fun of wearing this hat. And it is fun. We tried it on, and we know.

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**SHOECRAFT**
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Specialists in fitting AAAAA to C
8½ 9 9½ 10 10½ 11 11½ 12 add $1
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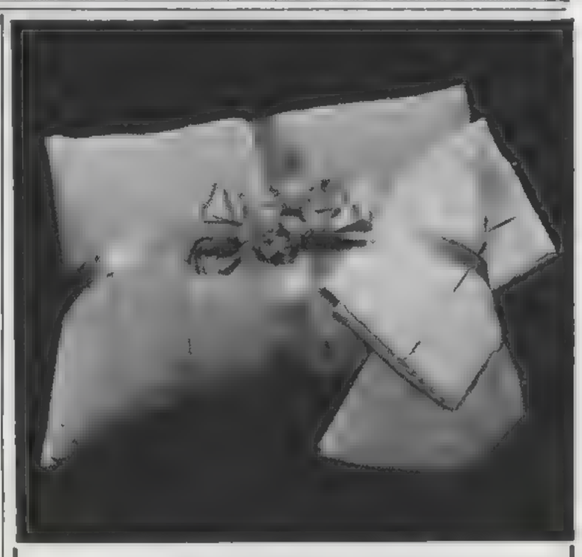
**Ionic . . . . . .**
*Spring Choice for AAAAA*
Shoecraft allies fine wool twill with perforated kid-skin in Ionic grace. A work of skilled craftsmen trained abroad and inspired by high American standards; a boon to women who once bought in Europe. All hand-sewn; navy or black . . . . . 18.75



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A lovely little Pillow Set . . . inexpensive—yet beautiful and useful. 12 x 18 inch pillow, filled with down, sterilized feathers and covered with eggshell rayon. Three envelope tailored rayon crepe cases to fit . . . peach, blue and eggshell. Fast colors and washable. Set, $5.00

William Coulson & Sons
NEW YORK SALON—SUITES 301-302 - 730 FIFTH AVENUE

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Pleasantly peasant undulating skirts of crinkle-pleated percale, inspired by the colorful Wickiup dress of the Apache Indian woman, streamlined for modern wear with band and belt of white eyelet. Fine travelers, with no laundry problem—just wash, starch, twist and dry. Fresh as springtime for beach, cruise or resort wear. Order in your favorite color; orange, green, blue, yellow or red. Any size; give waist measure and length or merely mention dress size.

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The OLD MEXICO SHOP
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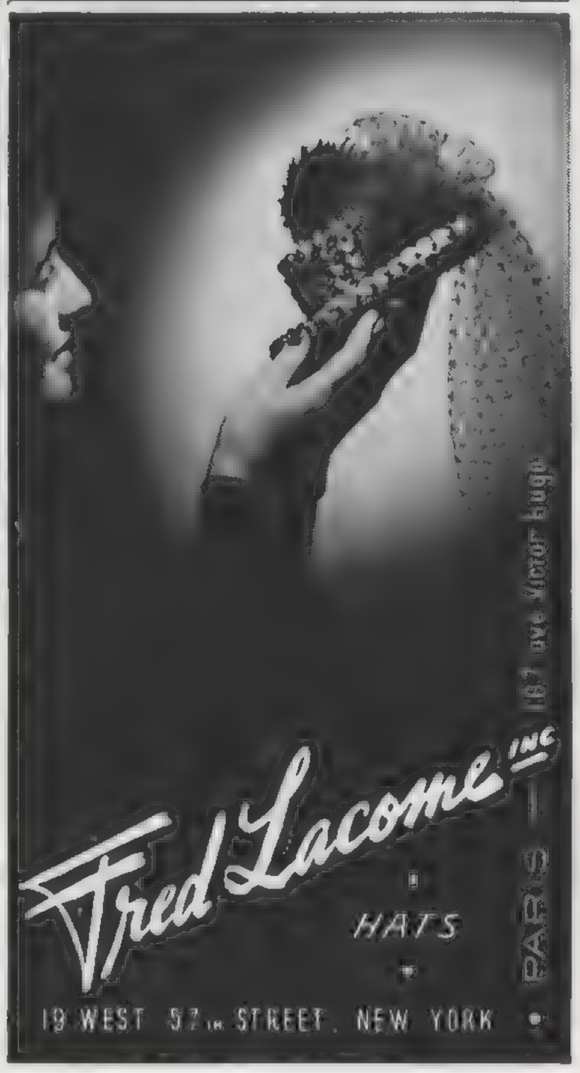

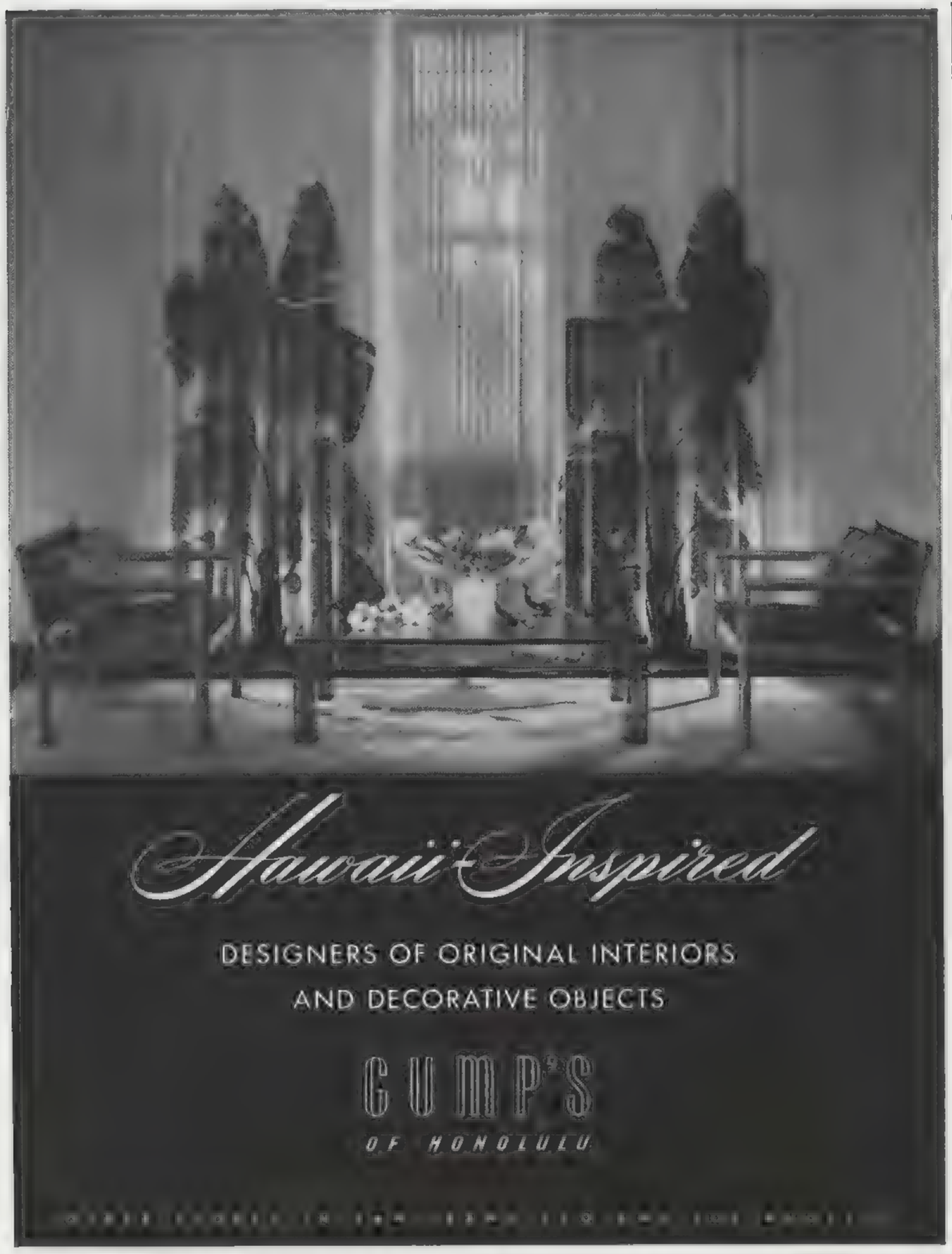

## How to order Vogue Patterns by mail

Vogue Patterns may be ordered by mail from any of their distributors; or from Vogue Pattern Service, Greenwich, Conn., and, in Canada, at 21 Dundas Square, Toronto, Ontario.

Please state the full pattern number. When ordering skirts give both waist and hip measure. When ordering misses' or children's designs, state age.

Vogue does not make provision for charge accounts or C. O. D. delivery. Please enclose cheque, money order or stamps. Remittances should be made out to the store or office from which you order.

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| S-4286 | 1.00 |
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| 8950 | .75 |
| 8952 | .60 |
| 8953 | .75 |
| 8955 | .60 |

# Shop Hound

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**Modern Moccasin:** This new moccasin would have startled the Indians with its luxurious ways. You see, it's lined with fleece. In other particulars, it faithfully follows the moccasin pattern. It's thong-tied, hand-laced. Buy this in red trimmed with blue, or vice versa, or all-white. $4 at Kathleen Blakey, Box 233, Albuquerque, New Mexico. Be sure to send your shoe size.

**Americana Bit:** For collectors of American lore and of china, we present this "My Maryland" plate. On a white ground, various famous Maryland buildings are, as they say, depicted, etched in blue or sepia. The border represents the black-eyed Susan, Maryland's state flower. Order this from Lycett, Inc., 317 North Charles Street, Baltimore, Maryland. $1 is the price.

**Asymmetric:** One side of this shoe is cut deeply and flatteringly. The other is as high as normal. Very interesting on the foot, very easy on the eye. We show it in black patent leather, piped with black faille, and slightly elasticized for fit. It's $13.75 at J. and J. Slater, 415 Fifth Avenue. This same pretty style may be had in many other leather and colour combinations, as you will.

VOGUE STUDIOS

Sally Victor
HATS
18 EAST 53 STREET
NEW YORK

# GOURMET'S GUIDE

*selected restaurants in and out of town*

A new place to lunch or dine? A place you may have forgotten? A place to do your friends proud? Vogue tells you about them all in these columns

## NEW YORK CITY

### RESTAURANTS—DINING

**DIVAN PARISIEN**
17 East 45th St.
Le Restaurant Par Excellence. Cuisine Française. Famous for "Chicken Divan" and special salad.
Luncheon and Dinner
Finest vintage wines, and liquors
Air Conditioning MUrray Hill 2-9223

**RESTAURANT MARGUERY**
270 Park Avenue WI 2-8494
High class French Cuisine
Most popular cocktail hour

**JANE DAVIES'**
145 West 55th St.
Luncheon 55c, 65c, 75c — Vintage Wines — Dinner $1. and $1.25

**ALEXANDRA RESTAURANT**—8 East 49th Street. Champagne cocktail dinner $1.10 & $1.50. Daily 5 to 8:30 P.M. Sunday dinners—noon to 8:30 P.M. The most talked about dining place in New York.

**CRILLON**—277 Park Ave. (116 E. 48th St.). Famous for cuisine and cellar. Luncheon $1.10—Dinner from $1.65 in Main Dining Room. London-Buffet-Dinner before theatre in the Bar $1.10. Air-conditioned.

**CAVIAR RESTAURANT**—18 East 49th Street. "Rendezvous for Epicureans." Direction of Antoine Dadone. Unique cuisine, rare wines. Luncheon, cocktail hour, dinner. WIckersham 2-2224.

**CAFE TROUVILLE**
112 East 52nd St.
Open for luncheon, cocktail hour and dinner. Entertainment during supper. Completely air-conditioned.

**WHITE TURKEY TOWN HOUSE** at One University Place, on historic Washington Square. Choicest foods, vintage wines and liquors, in an atmosphere of quiet charm. Open Sundays at noon. The White Turkey Inn, Danbury, Connecticut, reopens April 1st.

**SUSAN PALMER'S 711 FIFTH AVE. RESTAURANT** Entrance 5 E. 55th St.—opp. St. Regis. A La Carte —Plus! Charcoal Broiled meats. Individual Salad Bowl. Whipped sweet butter—Hot Breads.

**PATRICIA MURPHY'S Candlelight Restaurants.**
The Barclay—33 E. 60th St., Manhattan
The Candlelight—114 Henry St., Brooklyn
Sophisticated American Foods

**CAFE ST. DENIS**—11 East 53rd Street. EL. 5-8032. A real French Restaurant catering to cosmopolitan palates. Air Conditioned. Lunch from 75c. Dinner from $1.25. Also à la carte. Redecorated and enlarged.

**RESTAURANT MAYAN.** 16 W. 51 St., Rockefeller Center. Popular rendezvous for luncheon, cocktails, dinner. Unusual atmosphere. Luncheon entrées from 60c. Dinner Prix-Fixe from $1.50; also à la carte.

**GRAND CENTRAL TERMINAL RESTAURANT** and Oyster Bar, Lower Level, Grand Central Terminal. Nationally famous for all sea food. Steaks and chops a specialty. Lunch from 65c. Dinner from $1.00, also à la carte.

**ROCKEFELLER PLAZA RESTAURANT**—32 W. 50th. Smart but informal. Plaza Room: club breakfast 60c, luncheon from 75c, dinner from $1.00, cocktails from 25c. Old New York Room: luncheon from 75c, dinner from $1.00. Cocktail lounge. Cocktails from 25c.

**HOLLAND HOUSE TAVERNE.** 10 Rockefeller Plaza. 'Round the crescent bar for cocktails: in front of old tiled fireplaces for luncheon; dinner in the nooks. Luncheon dishes from 60c, dinner $1.50.

**CAFE LOUIS XIV.** 15 West 49th St., Rockefeller Center. Cuisine Classique. Fine Wines. American Bar. Prix-Fixe Luncheon $1.50. Pre-Theatre Dinner $2.00, also à la carte. William Adler and his Violin.

**CHAMPS-ELYSEES**
Le Restaurant Par Excellence. Cuisine Française. Famous for the special Champs-Elysées Dinner. Finest wines and liquors. 25 East 40th St. MU 4-8833.

**KENTUCKY SERVES A MEAL.** Luncheon from 65c; Dinner from $1.25; Supper from 85c. Open Sun. (11:30 a.m.—8:30 p.m.) for breakfast & dinner. Elizabeth D. Reynolds, Inc., 160 E. 48th St. EL 5-6448.

**LAFAYETTE—9th St. at University Place**
Renowned for French Cuisine since 1883. Prix-fixe luncheon and dinner; also à la carte. Fine wines. French café.

**YE OLDE CHOP HOUSE,** 118 Cedar St. New York City's oldest eating place. Located in the Financial District. Open to 8 P.M. Daily — Saturday 3 P.M. Harry Kramer, Host. WOrth 2-8061.

**CORTILE RESTAURANT**—37 W. 43rd St.
Delicious luncheon served from 45c—dinner from 75c. Cocktails in unusual atmosphere. Open 8 A.M.—9 P.M. Closed Sundays. Rosella will read your character.

### RESTAURANTS—DINING

**POLISH RESTAURANT**
151 East 57th Street—Plaza 3-2816. Authentic cuisine & atmosphere. Luncheon 75c to $1.25; Dinner $1.25 to $2.50. Cocktail Lounge. No cover charge.

**THE HEARTHSTONE**
15 East 48th Street, near 5th Avenue, PLaza 3-1434
Luncheon from 65c. Finest wines and liquors.
Dinner from $1.00. Open Sundays and holidays.

**DO YOU PRIDE YOURSELF** on being a connoisseur of food? Use Vogue's Gourmet's Guide as your directory. It will be indispensable in helping you to find restaurants that serve the kind of food you want.

### RESTAURANTS—DANCING

**VERSAILLES,** 151 E. 50 St., PL. 8-0310. An impressive French cuisine makes Versailles the glamour spot of New York. Cocktail Hour, Dinner & After Theatre. Presenting nightly B'way's Brightest Stars. Maximillian Bergere & Orch. Panchito & his Rhumba.

**LARUE**—45 East 58th Street. VOl. 5-6374. New York's smart rendezvous. Cocktails, dinner, supper. Eddie Davis' & Joseph Smith's orchestras. Continuous dancing till 4 A.M.

**THE WHIRLING TOP**—3 E. 52 St. Rendezvous for Connoisseurs of excellent cuisine, wine & liquor. Cocktails from 25c till 6 p.m.; Dinner from $1.50 and up. Entertainment. EL 5-8051.

**LE COQ ROUGE**—65 East 56th St. Famous cuisine. Luncheon, dinner and after theatre. Dancing—Entertainment. Harold Nagel's Orchestra. Frank Fonda's Orchestra. Reservations—PLaza 3-8887.

### LOUNGE BAR

**SCHRAFFT'S.** Smart, intimate lounges. Georgian Room, 625 Madison Ave., at 58th—Columbus Room, 222 W. 57th St., near B'way. Luncheon, cocktail hour, dinner, supper. Superb cocktails from 25c.

## OUT-OF-TOWN

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**VISIT DINAH'S SHACK**
On Highway 101, 3 miles south of Palo Alto—in the shadow of Stanford University. In the Beautiful Santa Clara Valley. Food—California's Plentiful Best.

**THE COCK O' THE WALK** in Oakland, California's third largest city. You will "Crow over their good food." Breakfast, luncheon, tea and dinner. Anglo California Bank Building, 1556 Broadway.

### GEORGIA

**HOTEL WARE COFFEE SHOP,** Waycross, on U.S. Route #1. Reflecting the hospitality of the South. Known for good food. Open 6 A.M. to 10 P.M. Moderate prices. Recommended by Duncan Hines.

### NEW JERSEY

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Luncheon—Cocktails—Dinner.
Closed Mondays except holidays.

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THAT DEVASTATING DREAM PRINCE
AND HIS ORIGINAL SONGS
LEON & EDDIE'S
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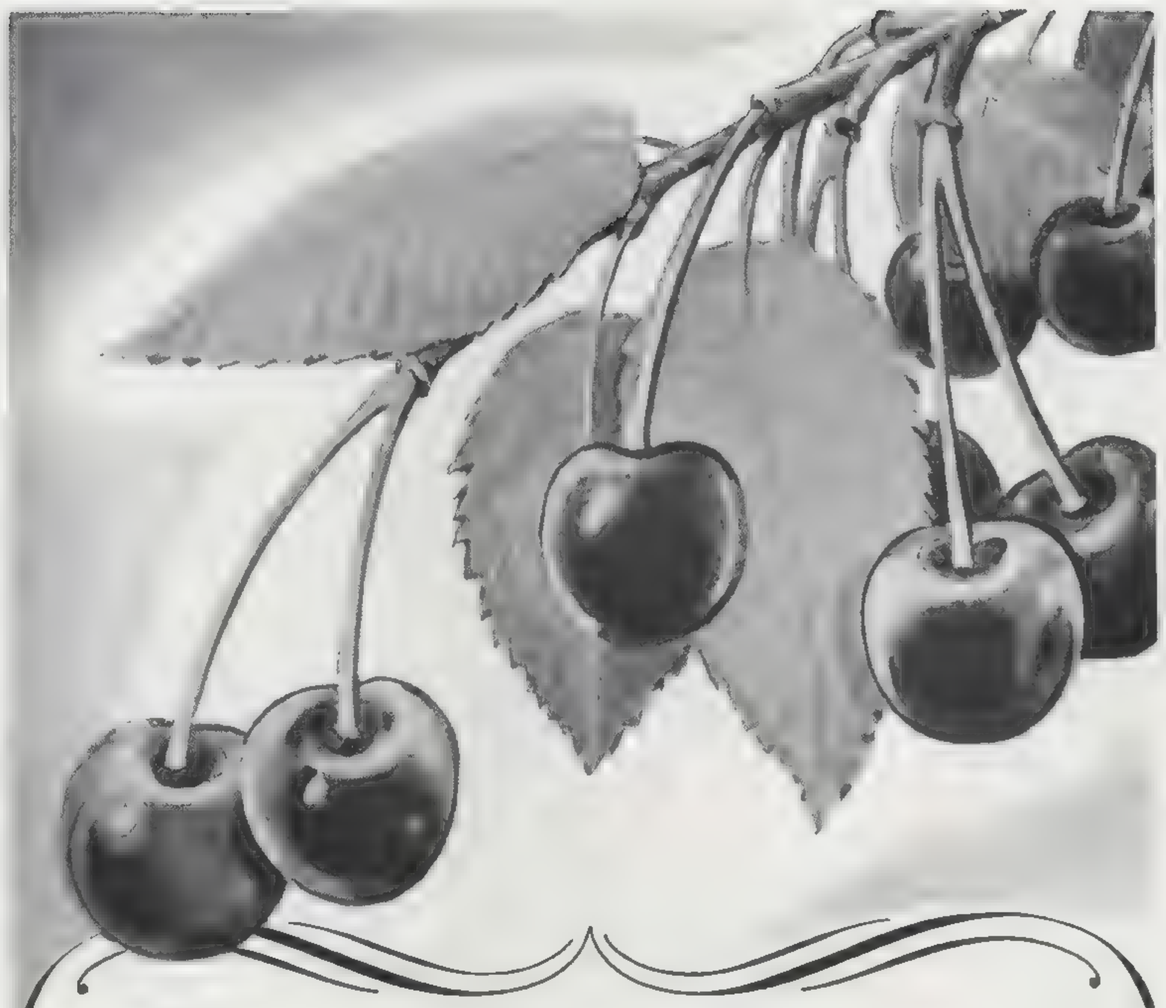

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*honest red . . . full of fun . . .*

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# VOGUE

incorporating VANITY FAIR

*U. S. A. fashion on its own*

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*February 1, 1941*

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# American Print Ways

YES ★★★ GIANA RAYON CREPE

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"*Wild Daisies*" in bright nosegays against black, cocoa brown, azure blue, or golden green grounds. Hi-lo throat. Sizes 14 to 44.

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"*Indian Code*," nice work in stripes. Crater blue, brown honey, or Yosemite green grounds. Young neckline. Sizes 12 to 40.

"*Flower Ways*," white buds trailing on frail, dark stems. Three leaf buttons. Grey, navy, Havana coral, or azure blue. Sizes 14 to 42.

"*Spring Dots*" in white on navy, canyon rose, golden earth, or firmament blue. Notice the trick scallop tucking. Sizes 12 to 40.

# "*I'm* NOT *a brute!*"

...said Mr. B. nervously

"All I said was that *your* lipstick looks terrible...and hers looks lovely."

Man-like, Mr. B. has the right idea but the wrong approach. All he knows is that his wife's lipstick looks terrible. Actually, the color looks twice as wrong because it clashes with her nail polish like a red hat with orange gloves. Definitely not a chic effect. *Worse still,* it's smeared on her teeth and her lips are crackly like a prune. There, there, Mrs. B., don't brood. Just flounce out the door and get a Revlon Lipstick to match your favorite shade of Revlon Nail Enamel. Lovely women, everywhere, find it's the smartest solution . . .

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*1.* Revlon distinctive lipstick shades blend excitingly *with the famous-for-chic shades of Revlon Nail Enamel. Instead of clashing, they climax loveliness.*

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*It's right because it's* Revlon

**LIPSTICK**

*Nail Enamel and Cheek Sticks to harmonize*

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*Hawaiian Pineapple Company, Ltd., invited the world-famed American artist, Georgia O'Keeffe, to visit Hawaii and paint her impressions of the color and brilliance of the Islands. She chose the magnificent Haliconia flower, called by some the "Mock Bird of Paradise."*

PAINTED IN HAWAII, HOME OF DOLE PINEAPPLE JUICE, BY GEORGIA O'KEEFFE

Hospitable Hawaii cannot send you its abundance of flowers or its sunshine. But it sends you something reminiscent of both—golden, fragrant Dole Pineapple Juice. As you drink this pure, unsweetened juice of luscious, sun-ripened pineapples, you will know that only Nature could give Dole Pineapple Juice its marvelous flavor. For breakfast . . . when you are tired or thirsty between meals . . . whenever you, your children or guests crave refreshment, serve tall glasses of **DOLE PINEAPPLE JUICE FROM HAWAII**

# Vogue's-eye view of Miss Liberty, 1941

PIX

LIBERTY, in America, is symbolized by a woman—the woman with spiked crown and upraised torch, above. She stands for freedom; for the greatest measure of individual freedom and happiness ever enjoyed by the citizens of any country. This freedom belongs to all Americans—women as well as men. And, in this critical hour, American women are asking: "How can we help to defend it?"

They want to help. Of their own volition, they have done much. (Part of what they are doing is described in our next issue.) But they can do more. They would welcome, we think, a Governmental plan to unify their efforts.

We suggest, as a first step, a nation-wide questionnaire, from the Government, to be answered by all women between specified age limits. This questionnaire would be a kind of inventory, a stock-taking, of the skills and capabilities now "on hand"—from sewing to map-making, and from cooking to piloting a plane. It would record not only what each woman can do, but her willingness and ability to do it in the event of an emergency.

The undertaking is large. But so is the moment. And by the single act of thus enrolling its women citizens, our Government would, we believe, accomplish three things. It would gain, first, an invaluable reservoir of information for use in every community, in any emergency. It would reaffirm the fact that every citizen is needed in our defense effort. And it would serve further notice on the world that this is a nation unified for total defense.

# AMERICA... A SOUL

SOME twenty-five years ago, before Russia had traded one kind of tyranny for another, an emigrant named Charney Vladeck came to New York in the steerage. He was a refugee from Tzarism. He had been a member of the Bolshevik party and had been imprisoned for his revolutionary activities.

In America, unfamiliar at first with the English language and unable to believe that such things as civil liberties could really exist, he managed to make his way and became not only a good citizen, but an extraordinarily useful one. In the last year of his life (he died in October, 1938), he became leader of the fusion of Republicans, Democrats, and Laborites in the Council of the City of New York. He worked valiantly and successfully for the model housing schemes to begin the elimination of tenements; one of the latest housing units is named in his memory.

A few years after he first came to America, Vladeck wrote of the influence upon him of the Gettysburg Address. He said: "When I read it and reread it and learned it by heart, struck by its noble clearness and sweeping faith in America, I felt as if the whole past of this country had been lit up by a row of warm and beautiful lights; as if some unknown friend had taken me by the hand on a dark and uncertain road, saying gently: 'Don't doubt and don't despair. This country has a soul and a purpose, and, if you so wish, you may love it without regrets.' "

THOSE words deserve to be pondered by every American in this dark hour of national emergency. For how many of us can say that we love our country—its soul and its purpose—without regrets? And how formidable are the regrets?

We know that our country possesses its less lovely aspects. We are not disinclined to emphasize them, vocally—and there is nothing to prohibit us from doing so. The great popularity of John Steinbeck's magnificent novel, *The Grapes of Wrath*, proves that. But to what extent are the glaring defects in the structure of our state attributable to any organic diseases of its heart and soul?

That is the important question for us to consider.

There are certainly some of us who believe that the spirit of the Gettysburg Address is in the final stages of senility and decay, that Lincoln's truth goes marching on no longer, but is now in ignominious retreat before "the wave of the future" (Naziism-Fascism-Communism).

That sensitive stylist, Anne Morrow Lindbergh, has written, "There is no fighting the wave of the future, any more than as a child you could fight against the gigantic roller that loomed up ahead of you suddenly."

Which seems to mean that if Hitler or Mussolini or Stalin should make an unfriendly gesture in our direction, there would be nothing for us to do but run screaming up the beach. Well—that's one point of view.

On the other hand, there is the action of the nearly twenty thousand employees of the Lockheed-Vega airplane factories in Los Angeles. These ordinary American men and women decided to work in their own spare time and build a huge bombing plane and give it to the people of Britain. This was their own idea. It was the result of no compulsion, no threats, no organized propaganda. The

# AND A PURPOSE... *by Robert E. Sherwood*

Lockheed-Vega company provided the materials, and the workers, with their own free labour, built the plane, and it was delivered in Montreal on last Christmas Day and started overseas for active service with the R.A.F.

These workers in Los Angeles were impelled by sympathy for the cause of the British people in their heroic struggle for survival. But why should Britain's cause be a matter of such concern to Americans living in the light of the California sun six thousand miles away from the blackness over the ruins of Coventry?

There can be only one answer to that: the British are fighting for freedom, and, in the minds of those twenty thousand employees, freedom is still the only cause that is worth fighting for.

LAST summer, an undergraduate in an Eastern college decided to spend his vacation thumbing his way across the continent and back. He was a young man of exceptional intelligence, and he wanted to see the America for which—as he was being told—he might have to go to war. He had been profoundly skeptical of all the warnings from those who had told him that we must help Britain and France against Hitler. He had detected in these warnings the infernal odour of war-mongering.

When he returned from his trip, last September, he wrote: "I saw *some* country. I am more of an American after the inventory. I have to go back and get deeper into the broad rivers, the high, shining mountains, the treeless, burned-off grasslands, the upland meadows, the thousand cities and hundred million people I saw and nodded to. Passing through makes you hungry for a deeper identification.... I will say that the land is big enough and rich enough to absorb the backfire of a war if it must come, and the people strong enough and sure enough to fight it. I have come through a continental landscape with figures, and I found them both good and heartening. I'm going back to help build soil. And I think the world is sour...but maybe not more sour than it has been. Too many people are still fighting tightly-drawn battle-lines for us to sit upon the ground and tell sad tales of the deaths of Kings alone. In this country, men are becoming Kings on their own."

The name of the Dartmouth undergraduate who wrote this is Charles Bolté.

We can add his words to the action of the Lockheed-Vega employees. We can add them to the vast outpouring of American energy and ability which emergency has provoked. We are seeing, we are hearing, we are feeling within ourselves what a free people can do. And, at the same time, we are seeing throughout the dictatorships the beginnings of corrosion. "Every government degenerates when trusted to the rulers of the people alone." Thomas Jefferson said that. It took the Roman empire centuries to decay—but history now races at the speed of a Spitfire or a Messerschmitt.

The wave of the future? It is freedom, it is human dignity, it is individual aspiration, it is what we mean when we speak of our way of life.

We know now that this country still has a soul and a purpose and that we —one hundred and thirty million Americans—have a right to love it without regrets.

# "Dance for Charity..."

**In the Ritz—echoes of charity balls, and tender memories of Marshal Joffre, looking "like an old family chauffeur"**

By LUDWIG BEMELMANS

THE walls of the ballrooms at the Ritz in New York have the patina of years of entertaining. They wear a cloak that is like the costly dust on old wine-bottles. They are lovely rooms, not too big, not too small, and most beautiful when the forty-foot-high mirrored doors are opened for coming-out parties, for charity balls.

With the grim rain of howling iron clods outside of many such an interior—these rooms become doubly beloved; to me, in particular, they have meaning; they have been my *Lebensraum* for many years. There I worked; I have stood on the balconies, and walked up all the stairs a thousand times, just as I did in so many other hotels.

Whenever I go there now, I stop in reverence on a spot down in the lobby. It is, if you will look at the picture on the opposite page, where a late-coming musician charges upstairs through the crowd. About there, during the last war at the end of a state dinner, stood Marshal Joffre. "Mama Ma Ma Ma Marshal Joffre," a stuttering college president introduced him, at the time of his famous visit to America. He was not only mama, he was also papa. From the waist down, he looked like an old family chauffeur, his fat legs in comfortable puttees. Under the cap was the kindest face, and between the legs and the face was a body such as small children draw, after they have licked the point of a pencil. The great heart was housed comfortably, and there was an ample stomach —and everything was wrapped in bright blue.

It was raining that day. I had the Marshal's coat, and, as I helped him put it on, I said to him, "*Ça pleut dehors.*" He turned, and said in German, "*Mein lieber Kleiner, es ist nicht ça pleut dehors, es ist, il pleut dehors.*"

He smiled and made ready to go. I have since then never said, "*Ça pleut dehors.*" (After that French lesson, I joined the American Army and became a bayonet instructor at Camp Gordon, Georgia.)

The second bouquet of nostalgia perfumes the small room into which you can look through the open doors, up above to the right, where a waiter is pouring champagne for some young men standing in line. This room, at coming-out parties, was usually turned into a bar; it was gay and loud until early morning. After the ball was over, it was the first to be repaired; the broken glasses, the empty champagne crates were carried out, and if there was a half-empty bottle of champagne left it was put into a closet at the right side of the room for me because I love stolen stale champagne.

In this closet I kept an easel, and a box called "Non Plus Ultra." The box had been, at one time, a very elegant container for a Christmas assortment of Coronas, two hundred of varied sizes, in golden bands. On the inside of the cover of this box, in a background of Miami-blue, was a marble sofa; on this, between two swaying palms, reposed a blond Viking type of beauty, barefooted and swathed in red, white, and blue bunting, a golden crown on her head. I adapted the box and filled it with crayons, tubes, fixative.

EARLY in the morning, the housemen also carried a black box up to this room; it was used at night for the orchestra conductor to stand on, but in the morning it was my model stand. I could not afford a very good model, but the taller and handsomer of the two Senegalese scullery men had a little friend in Harlem, and she posed for me. She was as black as a phonograph record, young and chaste. She would disrobe only to her slender hips, and on this account my early works have no legs.

It was from this room that I was called down to assist the maître d'hôtel in charge of banquets. I always came with dirty fingers, charcoal smudge on my face. He waited, sitting at bay in a corner of his office. The maître d'hôtel looked through the crack between the slightly open door and tapped with his foot. When he saw the breasted chairman sail in, he snuffed out his cigarette, and groaning, "Here comes the old sow" to his secretary, he got up and, with a tug on the lapels of his coat and a wide smile, he bowed, he bowed, he bowed—three times—pulled out a chair, and roguishly said, "*Bonjour, Madame!*"

In the meantime, I put down the dossier—and beat it back upstairs—the ballroom was cold and empty, the grief of the piano tuner's *ping-ping* hung in the air. It was always miraculous that by the time the Chindarassa and *bum-bum-bum* and rat-a-tat of a charity ball started that the room was in order, and that down in the curve of the stair-well a hungry archduke began on the little sandwiches that really belonged to the maids.

CONDÉ NAST ENGRAVING

War Relief Ball at the Ritz, painted by Ludwig Bemelmans

# COLOUR IN U.S.A.

In the spring of the last two years, the distinguished mural artist, Witold Gordon, travelled through the Southeastern states, painting houses such as these—samples of true Americana. In some, he found a discriminating and sophisticated taste; in others, designs and forms used by the inarticulates of art, all over the world, to express ideas of beauty and proportion. And in almost all of them, he found that rare and austere beauty—"the lean, elusive elegance of poverty." These and other Gordon Americana paintings will be seen in a Members' Show at The Museum of Modern Art early in February.

CONDÉ NAST ENGRAVING

Free lines—as in a prehistoric drawing—on a shop-window in Memphis, Tennessee

In the spirit of mediæval guild artisans, Charleston firemen decorated this firehouse

In a North Carolina community of English stock, an unwitting copy of a Polish church

The contrast between the delicate ironwork and the brutal signs marks the Mediterranean affinity of this New Orleans hotel

Marie Laurencin, turned storekeeper, might have chosen the colours of this general store in Mobile, Alabama

In the midst of the courtly restraint of Charleston's red brick, a sudden splash of colour and free-drawn building

Roman tower and Gothic windows in a Negro church on the Delaware peninsula—a beautiful work of primitive art

A barber shop in New Orleans with the same violent colour contrasts that are found in Central American painting

An extraordinary sense of composition, of the handling of masses and colours—fish shop and bar in Savannah

Despite an incongruous "false front," this Mississippi roadside stand is a good example of modern functionalism

This house at Sag Harbor, Long Island, with its old "widow's walk," shows the simple integrity of antiquity

CONDÉ NAST ENGRAVING

Hawaii's Shining Necklaces . . . Waterfalls of Iao, By Georgia O'Keeffe

# All Eyes on Hawaii

**This other Eden, this missionary garden, is now the rampart we watch in the Pacific**

BY JOHN W. VANDERCOOK

HAWAII has erected its own façade. Bending palm-trees line a curving shore. Behind them, in defiance of all natural laws, hangs a silver moon which is forever full. There is a sound of twangy music. A nostalgic, primitive Polynesian past, like a bee in amber, is somehow miraculously preserved; yet is oddly not inconsistent with admirable hotel accommodations. Lean Hawaiian demigods, like fabulous creatures, stand poised on crests of frozen foam.

That is the familiar picture. There is at least enough truth in it to have satisfied ten times ten thousand travellers. But it is only a façade, and one that effects a curious concealment. In plain and literal truth, Waikiki, where travellers go at once and remain in warm contentment until a taxi takes them to a ship again, is a narrow place. It is less than two miles long and almost nothing wide. What looms behind it, and is so little seen, is infinitely greater. For Hawaii is America.

It is as well, of course, that it is—in spirit, as well as in fact. For, in these times, all eyes are on Hawaii. Hawaii is our Gibraltar, and almost our Channel Coast. It is neither because of coincidence or climate that the largest concentration of regular Army troops in the United States is kept in Hawaii permanently. More than a seventh of our Navy—and sometimes nearly all of it—is there. And, this year, Hawaiians are pointing with just pride to one of the great air fields of the world, near Honolulu, which cost the tidy sum of twelve million dollars. A map explains all. The Islands, two thousand miles offshore, are at a peak of a triangle that defends our whole Pacific coast, and glowers efficiently toward troubled Asia in the West.

Planes, their eyes sharpened by the year-round clearness of blue Pacific days, can keep easy watch over an immense sea-circle, of which Hawaii is the centre. With Hawaii on guard, a surprise attack on us from Asia, the experts believe, would be quite impossible. So long as the great Pearl Harbor Naval Base, just down the road from Honolulu, is ours, American warships and submarines can run their un-Pacific errands with a maximum of ease.

Pearl Harbor is one of the greatest, if not the very greatest, maritime fortresses in the world. Pearl Harbor has immense reserves of fuel and food, and huge and clanging hospitals for the healing of any wounds which steel can suffer. It is the one sure sanctuary in the whole of the vast Pacific both for ships and men. Hawaii's surrounding seas and guardian cliffs and reefs defend not only it, but the hemisphere behind it.

Yet it is a common—and a serious—mistake to think of the Islands as an outpost, or as a "colony." In character, as well as postage-stamps, they—and the people who inhabit them—are as much a part of the United States as Maine or Minnesota.

"...easy ways of the Polynesians... their trick of easy laughter"

"...the world was clamouring for Hawaiian pineapples..."

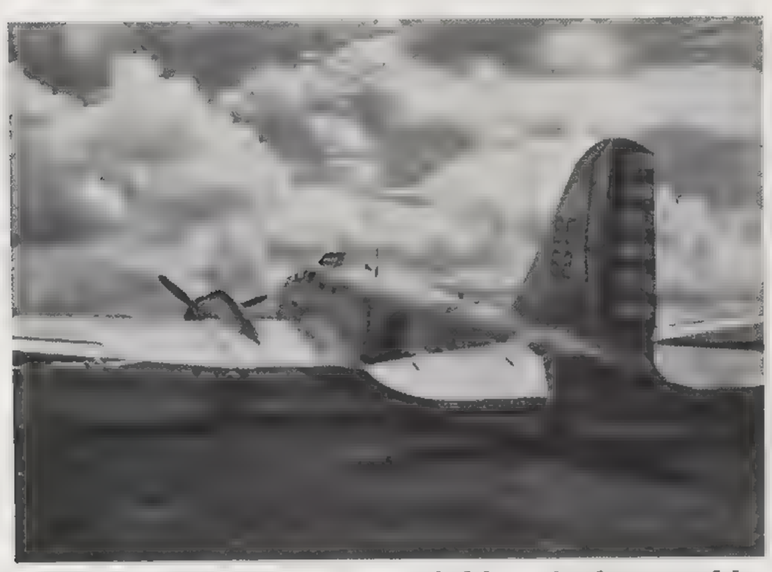
"More than a seventh of our Navy, and sometimes nearly all of it, is there"

Continued on following page

"...magic gardens...fantasy of rare and unfamiliar tropic flowers..."

"...the largest concentration of regular Army troops in the United States is kept in Hawaii permanently"

"But the pale green fields of sugar had been spreading...everything encouraged it"



"...one of the great air fields of the world... which cost the tidy sum of twelve million dollars"

Hawaii's long adjustment to our ways has been complete.... Though "Americanization" has become a hackneyed word and some of the vapours that have arisen from the once universally admired "melting pot" have sometimes made judicious nostrils quiver, the principle behind the phrases still remains intact. Hawaii is a shining, sunlit proof of that principle's reality.

How Hawaii became America is one of the oddest tales in history. The five big islands in the centre of the western sea were left neglected until curiously late in time. When Captain James Cook of His Britannic Majesty's Navy, while bound somewhere else, first chanced upon them, the eighteenth century was almost over. The American Colonies were in the third year of their war for independence. The Age of Discovery, men thought, had passed, but, for that reason, the word spread rapidly. There were new, fair islands on the way to China.... They were convenient to the South Pacific whaling grounds.... They were inhabited by a quarter of a million handsome, amiable natives who had things to sell, who were avid for imports, and who were possessed, the Yankees straightway found, of an almost divine un-wisdom in making bargains.

Little wooden ships with patched grey sails began at once converging on them. Some wandering carpenters from New England, who had taken their tools with them, made a contract with the Hawaiian King in 1794. They were to build a boat for him, and take their pay in sandalwood. Some captains of the first John Jacob Astor (who was then efficiently engaged in amassing thirty million dollars by buying furs from Indians and selling them to China) stopped in Hawaiian anchorages and sent back the most favourable reports.

The process of American adoption had even then begun. Though in those pre-steamship and pre-Panama-Canal days Hawaii was immeasurably far away, the Sandwich Islands, as they then were called, soon became as familiar to most New England seamen as the arc of a whale's back. The Polynesian inhabitants of the Islands, for their part, soon learned to differentiate between their visitors. These surprising, cloth-garbed strangers who had swept so suddenly upon them from the empty seas, they found, were not alike. Like themselves, white men could be divided into tribes.... The most frequent and the (Continued on page 161)

"Lean Hawaiian demigods, like fabulous creatures...mutely poised..."

NYHOLM

# Doric Pool in Hawaii

Lying in the rich greenness of Nuuanu Valley, like a sword among silks, is this serenely simple pool at Kahaaina, belonging to Mr. and Mrs. Clarence Cooke. Mr. Cooke. an outstanding banker in Hawaii, belongs to the famous missionary family that founded the Honolulu Academy of Arts

# The Hawaiian Houses of the Topping-

NYHOLM

The Hawaiian Living-Room of Mr. and Mrs. Henry J. Topping, Junior

# Vanderbilt-Emerson Clan

BECAUSE Hawaii is cosily American and fantastically tropical, mainlanders from the United States are flocking to the Islands to spend the winter. In the last few years, many of them have built houses there—among them, Mrs. James H. R. Cromwell (the former Doris Duke), and three members of the Emerson clan: Mrs. Margaret Emerson; her daughter, Mrs. Henry J. Topping, junior (who was Gloria Baker); and her son, Mr. George Vanderbilt.

Perhaps more dramatic than the other houses of the Emerson clan, which are photographed on the next two pages, is Mr. and Mrs. Topping's house, shown here. Curved and shining, with bold, modern lines, it lies near Honolulu, on the dark, steep flank of Diamond Head. It was designed by Dahl and Conrad, and decorated by Gump's entirely in the Hawaiian spirit. With its floor matting of native straw, its brilliant motif of jade-green ti-leaves, the living-room is the heart of the house—a cool, white island in the tropic forest-green.

THE ENTRANCE COURT OF MR. AND MRS. TOPPING'S HOUSE

A CHUTE TO THE TOPPINGS' SWIMMING-POOL

MR. AND MRS. TOPPING IN THEIR LIVING-ROOM

Continued on next two pages

# Mr. and Mrs. George Vanderbilt in Hawaii

THE VANDERBILTS SET OUT FOR A RACE IN THEIR OUTRIGGER CANOE

SAILING is the all-winter, seven-days-a-week sport of Mr. and Mrs. Vanderbilt, in Hawaii. Their red or blue sails, racing by, are often watched by Mr. Vanderbilt's mother, Mrs. Emerson, from her terrace-living-room close to the water. This room of hers, decorated by Gump's in aquamarine, earth-red and pale wood-colours, has sides that roll back and open the room to the lawn. (Shown opposite.)

The Vanderbilts' house (designed by Charles W. Dickey) draws heavily on the native woods and flowers. Their living-room, shown below, has pale straw matting, white walls, and curtains covered with the blood-scarlet blossoms of Hawaii's flame-tree.

NYHOLM

IN THE VANDERBILT LIVING-ROOM—A PICTURE OF SIAMESE CATS AND ORCHIDS IN PAINTS MADE OF PULVERIZED JEWELS

DECORATED IN NATIVE WOODS AND MATERIALS, THIS LANAI OPENS ON THE SEA. (ARCHITECT, CLAUDE ALBION STIEHL)

# *Mrs. Margaret Emerson's Hawaiian House*

SAILING CANOES, WITH THEIR BRIGHT SAILS, RACE PAST MRS. EMERSON'S LANAI



A BAMBOO FENCE HEMS IN THE TROPIC TREES EDGING THE COURTYARD

# An Islander's Beautiful House

MRS. IVES ON HER TERRACE, WITH HER JAPANESE MAID. (THE WIDE COUCH IS A HAWAIIAN "HIKIEE")

NYHOLM

# *in Hawaii*

**Bright as a tropical shell—this Honolulu house of a famous architect and his wife, Mr. and Mrs. Albert Ely Ives**

FULL of limpid sea-colours and with great clarity of line, the house of Mr. and Mrs. Albert Ely Ives in Honolulu was built for a year-round island life. It was designed by Mr. Ives, architect of many beautiful Hawaiian houses—and, new as it is, was baptized with the ceremony of placating the old Hawaiian gods, before Mr. and Mrs. Ives moved in.

Mrs. Ives, member of a missionary family long settled in the Islands (she was Kinau Wilder), filled the rooms with a clever mixture of Chinese, modern, and Hawaiian decoration. There are old teak altar tables in the dining-room, and gold lotus-flowers in Chinese pots of peacock-blue. In the living-room, there is modern furniture; and a painting of an exquisite ancient Hawaiian queen—Kamamalu, wife of King Kamehameha II.—with white plumes in her dark hair and a flame flower against her white dress. All over the house—in the colours of coral and pale, sea-fern green—there is an affinity with the sea. It is a house built by an Islander, full of the rich heritage of Hawaii.

AN AWNING OF WHITE THUNBERGIA BLOSSOMS IN AN OPEN COURT

VIOLET-BLUE, SEA-COLOURED TILES; METAL FURNITURE, ON THE TERRACE

CHINESE CHAIRS IN SILVER-GREY, IN THE DINING-ROOM

MRS. IVES' FAMOUS COLLECTION OF TROPICAL SHELLS IN THE LIVING-ROOM

# This is Hawaii's Winter

THIRTEEN and a half hours from San Francisco by China Clipper, four and a half days by ship, the Hawaiian Islands rise sharply out of the Pacific—the made-to-order replica of an escapist dream. All year, among the incredible flowers and the photogenic palms, there are swimming, and sunlight, and sailing, and polo to watch at Kapiolani Field, near Waikiki. And every one, but most of all those who know Hawaii best, repeats the long litany of her fantastic beauty—the steep hills, the streaming waterfalls and quiet pools, the flowering valleys, the creaming surf, the encompassing, violet-blue sea.

Mrs. Walter F. Dillingham, with her granddaughter, on the steps of her famous Italianate house, "La Pietra"

Mr. John D. M. Hamilton, who was Republican National Committee Chairman, with his wife, the former Jane Kendall Mason, at Lanikai Beach on their Hawaiian wedding trip

HORST

Mr. Angier Biddle Duke and his wife, the former Margaret Screven Tuck, who were married this autumn—photographed in a garden in Hawaii

Miss Helen Poindexter, daughter of Hawaii's Governor, in the former palace of the Queen

Mr. and Mrs. Theodore S. Ryan at the Albert Ely Ives house. (Mr. Ryan is State Senator Allan Ryan's brother)

Mrs. George X. McLanahan, sister of Mrs. John A. Roosevelt, daughter-in-law of the President

# AMERICAN FASHION ON ITS OWN

**On 28 following pages—clothes designed for our own way of life. Ideas that spring from the shape and colour of our own country**

No good fashion is entirely "on its own." Paris was never abashed at borrowing from every possible source of inspiration. Certainly, America doesn't pretend, nor do our designers wish to pretend, that all American design must spring from within its four walls or two oceans.

Since the fall of Paris, the influence of many of the last great French Collections which we saw has hung on. Many of those fashions were good fashions, and good fashions don't (and shouldn't) die in the space of six or seven months.

But in the past seven months, American designers—clothes, fabric, shoes, hat, jewellery designers—have come far; learned much; caught their breath; recovered a little from their first nervousness, their first protestations that "we aren't afraid of the dark." They are learning to trust their own judgment, learning to present their own ideas on their own authority rather than lean on some one else's say-so, daring to make what they believe to be good.

Now, American designers are learning to look, independently, for new sources of inspiration—realizing that all great design is related—in painting, or sculpture, or architecture. They are supporting, with money and enthusiasm, that rich storehouse of ideas, the New York Museum of Costume Art. They are coming out of their ivory towers on Seventh Avenue and touring America to see how the great American public looks in its clothes. They are scouring South America, the Caribbean, California, and the Great Southwest for local colour and line. Thev are collecting American primitive paintings, building up libraries of costume art books. They are working hand-in-glove with fabric and accessory manufacturers. And they have put their backs into the "Fashion Futures" of America, the enormous, cooperative fashion showing in New York on January eighth, which included the work of America's leading designers.

Already, the results are appreciable. Though we continue to import British designs from Molyneux and Creed and others, the most recent developments in fashion have stemmed from our own imaginations. To wit: A new feeling for Chinese clothes and for Greek clothes—both springing out of our national sympathies. Strong South American and strong Southwest tendencies. A startling use of colour—much of it derived from the paint-box of our own American Indians. A redoubled interest in Navy- or Army-inspired outfits. Tailor-knit fashions. Draped skirts that can be traced back twenty-five years to the days before the first World War (knowing what to reinterpret with intelligence and taste is a part of good design). The new feeling for jabots and flattering frilly blouses—a trend that isn't merely an echo of Creed's new "Dandy," but proof that designers working in various parts of the world may have the same inspiration.

A new attitude, too, has developed toward fabrics. Designers are realizing that fabrics needn't have the "imported" stamp to be good. They are learning (but too slowly) that good American fabrics are to be had, that they must be paid for in good American dollars, but that they are worth it. The greatest "production lag" in fashion to-day is, we believe, the unwillingness of many makers to use good enough fabrics. Mounting labour costs and taxes, (Continued on page 160)

ON THE OPPOSITE PAGE begins a series of fashions inspired by the local colour of America's Southwest. To photograph them, Vogue took its camera out to the Arizona desert, Colorado Grand Canyon, New Mexico pueblo country. The green in the Celanese rayon dress opposite stems from the green of the saguaro cactus—the famous "Sentinel of the Desert." Dress, $39.95; from Saks-Fifth Avenue



PHOTOGRAPH BY LUIS LEMUS

*Cactus Green*

PHOTOGRAPHS BY LUIS LEMUS • CONDE NAST ENGRAVING

# *Pueblo Brown*

Above: One of the new colours taken straight from America's landscapes—Pueblo Brown, colour of New Mexican cliff dwellings. Celanese rayon dress; rabbit's-hair wool coat. Bonwit Teller; Marshall Field; Bullock's-Wilshire

Opposite page: Luminous white—young America's invincible first-choice for evening—sunset-tinted at the rim of the Grand Canyon of the Colorado. First: Hooded dress of Heller's Crown-Tested rayon jersey. By Kalmour

Opposite, second: The sort of beautifully simple white dress Americans wear in any of the forty-eight states. It's of Celanese rayon jersey, slim as a shaft. A Kalmour design. Both dresses are from Best; I. Magnin

LUIS LEMUS

# *Palomino Beige*

# AN AMERICAN NATURAL

PALOMINOS come riding in! Perhaps you've never been West; maybe you don't know much about horses. But Palominos are important to you now. Vogue went West to the source of these new beige shades. To photograph in colour the beautiful Palomino horses of New Mexico, Arizona, California—and the clothes that echo their delicate, subtle tones, from deep gold-beige to pale silver-beige.

Joyce, California shoe designer, first used the Palomino idea —the leather and the colour for play-shoes. Now Altman presents a new and eminently wearable group of Palomino beige dinner and day things. They have carefully matched the shade for gloves and bags and hats. (You'll even find a NoMend stocking, called Rodeo, in the same beige family there.)

Perhaps you'll wear all-beige in these precisely matched or harmoniously blended shades. (One-colour costumes proclaim spring 1941.) Or you might try it with marine-blue, with bright red, with dark green, or with dark brown, for accent. Or with white turban and white gloves, such as those you see on this page.

• All costumes and accessories on these pages are from Altman

(Right) Palomino beige for a tailored dinner-suit of Forstmann twill. This is a Charles Armour design; $69.95. Worn along with it, a white turban and white gloves. (You'll find that white is one of the best accents with these new spring beiges.) Also at Ransohoffs

(Below) Palomino beige for a day suit of Forstmann twill—with a white "dandy" jabot at the throat. Designed by Charles Armour; $59.95. Again—white turban, white gloves. (You'll vary these sometimes with Palomino beige accessories.) Also at J. W. Robinson

**Opposite**

Photographed with the horses from which it takes its name—Palomino beige. Dinner-dress of Mallinson silk crêpe, with a dandy's jabot down the front. (Have crêpe slippers dyed—beige is no easy match.) A Charles Armour design; $49.95. From Altman; Burdine's, Florida; J. W. Robinson. Eisenberg jewels

*British War Relief* — Mrs. Seton Lindsay and assistants check a shipment for the Special Surgical Dressings Unit of the American hospital in Britain. First: grey wool bolero; dress with blue wool skirt, grey jersey top, red sash. From Bergdorf Goodman. Second: Raglan-sleeved tunic-dress of blue wool; Stein and Blaine

*Big City:*

# Daytime

*Shopping on Fifth Avenue* — traditional U. S. scene. First: Cape-and-dress costume that might be the First Spring Suit you buy. Muted beige-and-grey plaid wool; Jay-Thorpe Original. Second: First-thaw suit with the very new shoulders—dropped, but squared-off. Navy-blue wool. Salon Moderne; Saks-Fifth Avenue

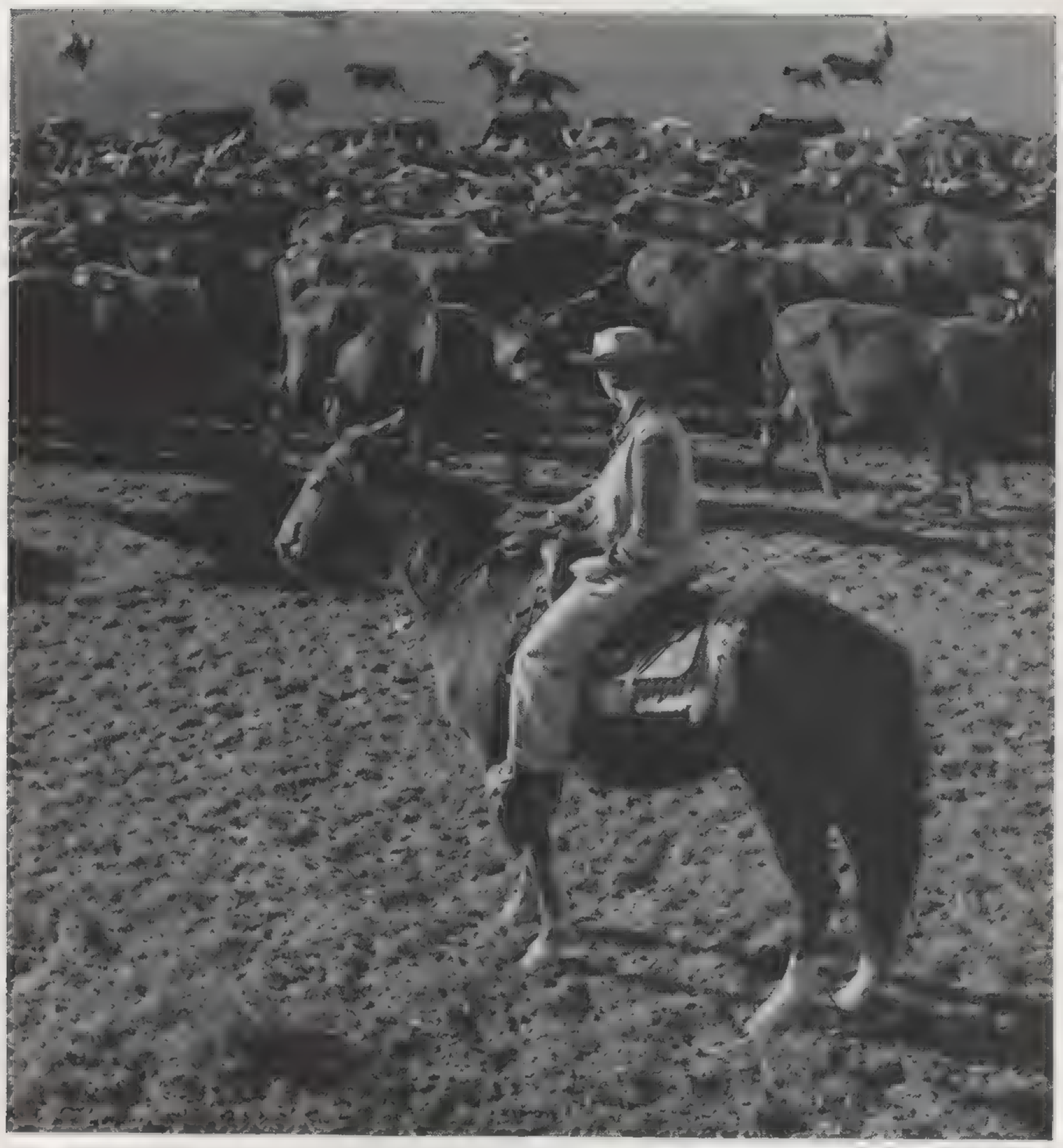
*Supper at the Plaza*—one of New York's favourite best-bib-and-tucker hostels. Watching the De Marcos dance, in the Persian Room—a débutante in grey silk-and-rayon lace with Cuban cascades of frills; lace-and-flower mantilla. Débutantes in any American city might wear this. Original design; Milgrim

# *Big City:*

# Evening

*Dinner at home*—gracious form of entertaining that's assuming the status of an American Custom. Above, Mrs. Drayton Cochran as hostess, in a slant-shouldered dress of pink silk chiffon. Her guest wears a hooded dress of Pompeian-red and blue silk jersey, by Mabel McIlvain Downs. Dresses; Henri Bendel

# Life on a Texas Ranch



THESE photographs were taken on a working ranch in Texas—but they might have been taken anywhere in the great Cow Country of America. On working ranch or dude ranch, the life and clothes are essentially the same. Ponies and cattle, roping and bulldogging and branding have evolved a whole category of clothes—sternly functional, highly colourful, firmly rooted in American tradition. Sombreros to ward off sun, bandannas to ward off dust, high-heeled boots to brace a foot in a stirrup, rugged shirts, and the inevitable rancher's pants or levis—on man and woman, cowboy and dude. Clothes, in short, such as these.

• On the girl above: Texas rancher's riding-pants and sleeveless jacket of hand-stitched doeskin, plaid shirt, flat hat, *vaquero* boots. Designed by Neiman-Marcus

• On the girl opposite: Frontiersman pants of natural gabardine, very narrow at the ankle, worn with a shirt to match. Neiman-Marcus; also at Best and I. Magnin

TONI FRISSELL

Typically American—this scene in Grand Central Station. For we're a restless nation, always off for a week-end, a week, or weeks. And we choose—for their looks, comfort, stamina—costumes like these. First: Blue dress, red jacket of Forstmann wool. Saks-Fifth Avenue

Above, second: This year's news in travel wraps. A superb cape of Stroock's camel-hair in mustard-yellow—sheltering, here, a grey-blue tweed travel suit. Both; Lord and Taylor; Neiman-Marcus. Third: Black-and-white plaid top-coat; full sleeves. Henri Bendel

# Life on the Move

*America – a restless nation with a go-somewhere complex*

Above, first: A costume that could set out in any direction. Beige-and-grey plaid wool suit; lynx-edged coat. Bonwit Teller; J. W. Robinson. Second: A short-distance suit—nice when you're going from train to lunch. Jacket, dress of Forstmann's beige wool; Bergdorf Goodman

# Life in the Sun

MORNING SUN AT PHOENIX

THE POOL AT PALM SPRINGS

SANTA FE STREET SCENE

SUN AND SHADE AT SANTA FE

LUIS LEMUS

THE SANDS AT PALM SPRINGS

ARIZONA DESERT, OUTSIDE PHOENIX

WE Americans love the sun. Thrive in the sun. Follow the sun, come cold weather, to California, Florida, Arizona, New Mexico. No wonder we're famous for our sun clothes. We created the need, then filled it. Filled it with out-of-door clothes like these, that give us ultra-violet and make us scenic.

**A.** THE SLACKS SUIT for casual A. M.'s. Blue-grey tweed jacket, Botany flannel slacks, beautifully tailored to the requisite sleekness; Celanese rayon shirt. $50. De Pinna; Ransohoffs

**B.** THE LOOK-PRETTY BATHING-SUIT, for glamour; vitamin D. Striped Celanese rayon jersey. $10.95; Best; Neiman-Marcus

**C.** THE LITTLE SUIT—standby for trips to town. Forstmann tan wool gabardine; $60. Altman. Tan felt beret by Dobbs

**D.** THE SHIRT-WAIST DRESS—a vertebra of any life-in-the-sun wardrobe. Beige-and-white rayon shantung; $30. White felt hat. Costume: Bonwit Teller; Ransohoffs; Bullock's-Wilshire

**E.** THE SHORTS SUIT. Schoolboy effect; blue-and-beige rayon tweed, tan shirt by Izod. $30 with skirt. Saks-Fifth Avenue

**F.** THE SWIMMING-SUIT. Two sparse pieces; satin with "Lastex." By Mabs of Hollywood. $9.95. From Best; Neiman-Marcus

STEICHEN

# ...Four Great

## JOE COOK . . . JIMMY SAVO

**Here are four great comedians—as Edward Steichen photographed them almost ten years ago. To-day, they are as they were then—baffled, "bothered and bewildered." They are all doing their same acts, only the humour has deepened.**

**Joe Cook, in "It Happens on Ice," is still wondrously brash, still bothered by his inexhaustive anecdotes, baffled by his intricate Goldbergian mechanical tricks. Jimmy Savo, in "Mum's the Word," was still the stage's most heart-breaking underdog, with his mask of mute bewilderment.**

# *American Clowns*

## ED WYNN . . . VICTOR MOORE

Ed Wynn, the incomparable, is still bothered, still the fuddled zany, complete with soprano giggle and curious hats in "Boys and Girls Together."

Victor Moore is magnificently bewildered with his bewilderment increasing with the years. Still frustrated, he is always the middle-class sap, the Senator now in "Louisiana Purchase," a dilution of his bafflement once as Vice-President Throttlebottom in "Of Thee I Sing." But all four are great American comic heroes—the fool made more lovably foolish.

## At The Museum of Modern Art

American Pueblo Indians of the 16th century painted the murals; Salish Indians did the medicine-man's board, all photographed here at The Museum of Modern Art. Germaine Monteil designed the unmistakably American costumes, in black-with-white. First: Wool bolero-and-dress. Second: Wool peplum dress. Jeanne Tête hats. All from Bonwit Teller; Bullock's-Wilshire; and Ransohoffs

FRISSELL

# American Indian Art

## The Museum of Modern Art shows us what is, exactly, the authentic art of America

By FRANK CROWNINSHIELD

A WEEK ago, almost as if to emphasize the importance of Vogue's Americana number, The Museum of Modern Art inaugurated its elaborate Exhibition of Indian Art of the United States.

This handsome and revealing show offers convincing testimony that the art of our ancient Indians (which, since we became a nation, has been lying, literally, under our feet) is not only our oldest cultural manifestation, but one also of a high order of excellence; majestic, elegant, and charged with a mystical and suffusing ardour. It could only, we can clearly see, have emerged from an ancient and contemplative people who had evolved a beautiful and symbolic mythology of their own, and worshipped devoutly at the altar of an unknown Spirit which, like Zeus, ruled omnipotently and supernaturally over the known and unknown world.

Actually, this show has an extremely modernistic note. As an example, the Indians, in much of their painting, decorative basketry, and weaving, resorted to frankly abstract designs, some of which actually approximate the work of such French painters as Picasso and Léger. There are, in this exhibit, replicas of four murals (painted on adobe backgrounds), which date from a period preceding Columbus. They are dramatically shown in surroundings similar to those in which they were first uncovered, and are copies, by artists of the Hopi tribe, as it was a Hopi who originally created them. Certainly, if Picasso's name had been signed to them, in some great art exhibition in Paris, few critics would have believed that he had not painted them.

Again, Picasso has of late interested himself in the creation of so-called double portraits; a double image, let us say, of a woman's profile or figure. That Indian artists were concerned with the same problem is shown by works in which, even in those dim and prehistoric days, they essayed similar images—the two sides of a beast, or a man, conceived and shown with asymmetric and palpable variations. Curiously enough, a visit to this exhibit would seem to prove that Picasso's apparent affiliation with the art of the American Indian was stronger than with that of the African Negro; though, in the first case, he was working without the slightest foreknowledge, while, in the second, he had long been completely informed.

The great antiquity of our Indian cultures is indicated by two somewhat unrelated facts. First, that two of the artifacts in the exhibit—simple, but well-ordered spearheads—antedate any known culture in the United States—their age, according to the archeologists and geologists, being a little less than twenty thousand years. But what is also true, and perhaps as incredible, is that these spearheads were worked—though made by men who were actual (Continued on page 150)

# HOW TO BUY SPORTS CLOTHES

AMERICANS are known throughout the world as "the long-legged race." We are, en masse, the only women in the world with long-enough, good-enough legs to look well in shorts. The only women with slim-enough hips to be attractive in slacks. We're so rightly built for sports clothes that vanity alone might have led us to wear them. But there's more to it than that.

We're a nation of doers, of enterers into games. Enthusiasts by the voluntary millions for badminton, bicycling, swimming, golf, tennis, riding. We *need* sports clothes here. It's nice we have such good ones. It's nice we look so well in them.—All of which is pleasurable, but no cue now to sit back *too* complacently.

It still takes time and taste and judgment to build a sports wardrobe. Choose it as carefully, as lovingly, as you do your day and evening ones. Among your town clothes, always, is a certain number of "backlogs." Among your sports clothes, every single thing you own ought to be such a "backlog."

Of course, you'll have some fine, foolish, flibbertigibbet beach clothes—pretty little perishables you frankly want just because they're gay. But they are the exception—and if you're wise about it, you'll make sure they are the *only* exception.

In all your other sports clothes, have the best, the very best that you can buy. Spend not only money, but time—time in choosing and fitting. You wouldn't order a good tailored suit and then not have it fitted. Nor would you dismiss it with a perfunctory sleeve-shortening, a hasty tightening of the waistband.

Well—think of how much sterner punishment your slacks, your tennis shorts, take; think of the stresses and strains on your golfing clothes. And think of the times-without-number when you'll be slipping into those odd jackets that hang in your country closet.

And because you ask so much of your sports clothes, don't go in for penny-pinching. Twenty-five dollars is a fair price if it buys you slacks that belittle your hips and hang right, crease right, "sit" right. And nothing is too much for a jacket you can really *depend* on, one you wear year after year, with all your odd slacks and skirts and shorts and dresses.

If you want good sports clothes—backlogs—pay the price of endlessly finicky choosing and fitting. And remember: staples sometimes cost more than "luxuries." They should. They're worth more.

**A SAGEBRUSH GREEN—This and all the clothes opposite are from Saks-Fifth Avenue's "open stock" of gabardines. All the clothes shown come in all the colours shown. These long shorts, $17.95**

**B ARIZONA PINK—A dusty desert-pink that is used here for a semi-tailored suit. A classic jacket, zipped up the front; $35. A skirt with a box-pleat fore and aft; $17.95. To take with you to Palm Beach or California**

**C FOG GREY—A greenish grey, shown here in the longish shorts Englishmen wear in the tropics; $17.95. Wear them with high socks, red-and-white lisle sweater. You can have any style opposite, in any colour shown**

**D DAFFODIL YELLOW—You can acquire or replace any gabardine item in this fresh, clear yellow. Here you see it in a shirt-waist dress, $39.95, and a man-tailored coat, $65. Wear this yellow with blue, green, or grey**

**E POMPEIAN RED—A bright, ungaudy red, handsome with white, green, stone-blue, or natural. Here used for fly-front slacks whose flawless fit is a special pride with Saks; $25. The gabardine shirt, $14.95**

**F NATURAL GABARDINE—It's the classic colour for gabardine; it's the one men wear. Have, in natural, any of these gabardines—for instance, this cardigan-like jacket, $39.95; box-pleated skirt, $22.95. A silk shirt**

**G AQUAMARINE BLUE—A subtle, soft blue, best mixed only with white. Here—wrist-length jacket, $29.95, and shorts, $17.95. White shirt. Long, tailored jackets like this with very short shorts like this are new, neat**

**H STONE BLUE—A new greyed blue, good with red or pink. Side-zipped slacks, $19.95; jacket, $35. These "open stock" gabardines also come in black, navy-blue, white, and beige • All clothes; Saks-Fifth Avenue**

# Gabardine gamut

# New fashions from American Primitives

PHOTOGRAPHS BY RAWLINGS • CONDÉ NAST ENGRAVING

AMONG the enthusiastic collectors of American primitive paintings are the two designers, John-Frederics. Many of the canvases (shown here) inspired them to do a collection of modern costumes —clothes with a future as well as a past. Borrowed brilliantly from the originals: the slope-shoulders, the basque bodices; the naïve colours, the fanciful crocheted touches.

The costumes are photographed on two of the beautiful Cushing sisters—Mrs. Cushing Roosevelt and Mrs. Stanley Mortimer, junior, daughters of Mrs. Harvey Cushing and the late Dr. Cushing.

On this page: Mrs. Stanley Grafton Mortimer, junior, in two American primitive derivations. First: Drop-shouldered wool dress; crocheting; wool hat. Above: basque shantung suit; shantung hat, crocheted pins

Opposite: Mrs. Cushing Roosevelt, former wife of the President's son, James, in a silk jersey dress, straw bonnet. Mrs. Mortimer in a silk dress; tiny crocheted hat. Jewels; Trabert, Hoeffer-Mauboussin

• For list of shops in other cities, turn to page 128.
Make-up; Frances Denney's new "Independence Red"

Mrs. Cushing Roosevelt and Mrs. Stanley Grafton Mortimer, junior

# Red white and blue shoes

Brave red for an evening sandal of suède, ankle-strapped. I. Miller shoe

Cadet-blue duck play-shoe; copper eyelets. Joyce design; Bonwit Teller

Red and gilt braid on a red suède dinner clog. At Saks-Fifth Avenue

White—hurrah for it forever—for a suède sandal. At Saks-Fifth Avenue

Flag colours in reversed calf; band of "Lastex." By Arnold Authentic. Best

Navy-blue, sail-white—a suède play-shoe, paddle-soled. Saks-Fifth Avenue

Parade-red for an alligator sandal. By Palter DeLiso; at Bonwit Teller

Navy-blue buckled calfskin shoe. A Delman shoe; at Bergdorf Goodman

Red kid and clear-as-air Vinylite for a draped evening sandal. Milgrim

VOGUE STUDIOS—BAKER

# AMERICAN EXTREMITIES

*Shoes and stockings do their part for the "prettiest legs there are"*

When Paris was still the fashion arbiter of the world, American shoe designers, in common with designers in other fields, had all too frequently a timidity about launching their own ideas as their own. We have always known that we made the best ready-to-wear shoes in the world, that we were a race of brilliant adapters.

But we in America have not always had the courage to launch our own design ideas without the authority of a European source. Even in shoes, our first and foremost claim to fashion prestige, we have been slow to say, "This is new. This is my own brain-child. Wear it because it is good in its own right."

Now, with the new feeling of confidence and pride in all American fashion, there is a great stirring among the shoemakers. This spring, you'll see an accumulation of good ideas that have been brewing for several seasons. Indian moccasins made into city shoes; red shoes (even in town, but worn a special way); beige shoes—those beloveds of fifteen years ago back again; silk linings for lightness.

Shoes incredibly light and soft and flexible—you might almost fold them up and put them in your purse. New shoes made exactly like an enlarged drawing of your baby's shoe. New shoes to polish and polish and polish and to grow smarter with every ounce of saddle soap you rub in. All these new shoes designed in America, made in America of American leathers!

In the current reservoir of American shoe fashions, which were boldly launched as American, are the now-famous Valkyrie shoes, which Manuel Gerton of Saks-Fifth Avenue developed five years ago. This was the first of the walled-last, low-heeled shoe which set American women free, made their walk fine and flowing, instead of a high-heeled mince.

Palter DeLiso contributed a basic new construction in the "free-soling" shoe. Their latest accomplishment in shoe architecture is a country shoe which weighs six and a half ounces. (The one you wear probably weighs about ten.)

Seymour Troy, one of the really inventive shoe minds of the world, created, among other things, the "rocking" sole shoe; now he designs for Saks-Fifth Avenue a shoe exactly like a baby's. Among the Selby shoes is a basic new design in their "native" shoe, with the sole and upper in one piece. And E. P. Reed holds the design patent for the Tyless shoe that closes with a slide-fastener.

Herman Delman has, most of his life, concentrated on shoes to make women's feet pretty. He has a trick of cut that shortens and slenderizes the foot. This season, he is making a six-ounce shoe, almost as light as a glove.

I. Miller have to their credit the "sling" opera, which, as its name implies, consists of a mere back-strap and a very open toe. Their use of "Lastex" as a new method of shoe fitting was a radical departure. Newton Elkin has accomplished a miracle of fitting in a really open shoe, high as a boot, open as a sandal. And Joyce is responsible for inaugurating the whole new school of soft-soled play shoes.

As to American stockings, the greatest excitement in the past year was the introduction of nylon. Although nylon stockings still account for about only ten per cent. of the total volume of women's stockings, they are still the subject for more conversation than any stocking news in a long, long time.

And on the "prettiest legs in the world" you may, perhaps, this year try out stockings which combine Latex and silk; stockings made of Vinyon, which is a little sister to Vinylite, the transparent shoe fabric. (Continued on page 159)

**Red Shoes**

The red in the red, white, and blue shoe assembly opposite is the real shoe news of spring 1941. You've probably worn red shoes, in the evening, for years. You may even have ventured them, a little timidly, in the country. But this year you'll want to wear them in town—as a pick-me-up accent on a neat blue suit with a little red bow at the neck; or, later, with a print dress. (We suggest the sandal, lower left, for just that purpose. Or the blue-and-red shoe, centre, for your suit.) Red shoes can be fun. But when you plan to wear them, watch your step!

# AMERICA'S NATIONAL FIGURES

## *The American woman, with an educated eye, knows how to audit her own figure*

THE American figure, *your* figure in fact, is forged out of national background and sheer will. It's recognizable anywhere in the world. It's an Americanism—like enthusiasm, strong jaw-bones, and a crusading passion for the underdog. It's as characteristic of our race as sky-scrapers and tiled showers.

But sky-scrapers didn't spring up spontaneously like Sequoia Gigantea—nor did the beauty of the American figure. In fact, while the marvellous constitution of the American woman is somewhat a national heritage, the *beauty* of the American figure is largely self-made. American women have learned that, given good health and the usual conventional skeleton, she can make her body a thing of perfect beauty. And this knowledge has fostered an industry.

Not so long ago, the æsthetic pursuit of the body beautiful (massages, steam cabinets, batik-swathed calisthenic instructors, etc.) was a luxurious pastime, available only to ladies with top-bracket incomes. To-day, it's different. In New York City, for instance, the biggest class at the YWCA is a stream-lining course.

The Hudnut Correspondence Course (not yet a year old) has now an enrollment of 20,000. Business-girl courses go on almost every night of the year in salons, gymnasiums, even department stores. Vogue's mail is heavy these days with inquiries about tummies, hips, waist-lines; questions about diet and posture. Not so long ago, the preponderance of inquiries was on make-up.

Once you realize that a beautiful figure is possible, that the days of torturous diets, enervating cabinets, reduction-by-dehydration are passé, you'll probably acquire a beautiful figure for yourself. Here are ways:

*Salon courses.* Usually (if you're serious) you'll go every morning for six to eight weeks of individual instruction. You'll have a doctor's examination, the result of which will determine your diet, exercise, physiotherapy treatments, et cetera. Average cost—$150 to $200 for six to eight weeks.

*Business-girl courses* are generally at night, once a week, usually from six to eight, and almost all of the big salons have them now. Delete from the more expensive courses individual instruction, massage, electric blankets, chemical baths, et cetera. Average cost—around $20 for six weeks.

*Gymnasiums* are practical for the girl who must be at home in the evening. Most gyms will take you at your lunch hour. Here you can have half an hour's instructed exercise, steam bath, and a rubdown for around $2.

*Correspondence courses* are for women to whom salons or gymnasiums are not available. They include exercise and dietetic instructions, and are to be done only under direction of your doctor. Average cost—about $20.

*Exercise.* Any woman who reads the current magazines has undoubtedly come across exercise charts. Method: pin up pages and *do* them. Do them every day. Do them for twenty minutes. Do them when you want to, and when you don't. (Vogue had two pages of these in the November 1 issue.)

*Diet.* Exercise reduces your measurements—diet reduces your weight. Your doctor will give you a diet. Ask him. He'll be glad to steer you away from dangerous ones, and establish a sensible weight loss of a pound or two a week.

Take a little pride in the fact that you have the reputation for having the best figure in the world—and prove it—by *having* it. America offers you every help, and your own national heritage gives you a tremendous advantage.

**Opposite:**

Every woman her own sculptor.... The American woman adopts the old Olympian prerogative of "changing her shape." Without undue vanity, she exacts from her own figure its utmost in linear beauty. In a score of ways she re-proportions, refines, and brings out the perfection of her own individual skeletal set-up. Steichen portrays her here, both as she is in the "all-together" and (it's the same girl) clothed in a proportion-revealing classic white gown

PHOTOGRAPH BY STEICHEN

*Every woman her own sculptor*

STEICHEN

*The Gloved Hand Above the Mailed Fist*

# AMERICA GLOVES AMERICA

## *The glove industry of America breaks through the grip of war*

When France fell, the iron hand of war dealt a threatening blow to the glove world. The beloved gloves of France, America knew, were, for the present at least, no more, and an outcry went up—"What shall we do now?"

American women knew that their gloves—whether they bore a French or American label—were made of leathers that nearly always were born and bred or tanned in France. Those supple suèdes and doeskins and French kids—those washable gloves that tubbed like a handkerchief—came from France. In America, we had fine designers, stylists, dye chemists, and certain wonderful leathers, but indisputably France held glove supremacy in her hand.

Then, incredibly, overnight there was no France. America had to work fast. With characteristic energy, America tackled the problem. Overnight, the training of skilled hand craftsmen began to develop the hand labour we needed.

As for leathers—the backbone of the glove industry has long been lamb and kid. Lamb for "doeskins," for mocha, and for capeskin. Kid for fine suède, as well as the glacé (or shiny) leather. Native American lamb and kid don't serve the purpose. Ours are customarily raised for food or wool. Lamb and kid brought up for gloves require a special feeding and education.

Well, there were lambs in other pastures. New Zealand, South America, and Spain send us leathers for tanning and making here. England, eager to keep her exports alive, was glad to let us have a surplus. Out of Cape Town, we have long imported the leather that makes the handsome capeskin gloves. Mocha, an excellent leather, comes from a lamb of Africa, and our own mocha tannage is a world-beater.

Real doeskin—made from the wife of the deer and once abundant in Africa—hasn't been used for gloves in years. French doeskins were made from a certain thin-skinned goat—and made wonderfully washable by a process kept secret by French manufacturers for years.

Now, that formula has been imported by an enterprising American. And he has applied it to lambskin. With magic results. Not only have we now a substitute for French doeskin, we have a leather that dyes amazingly, washes unfailingly, wears interminably—and is super-smart.

As for French kidskin—a few firms still have large enough stocks to carry on for a while. If the stock is exhausted before the war ends, America will be happy with the luxuriously fine capeskin or "doeskin."

"Pigskin" is no problem. America originated pigskin gloves, perfected them, continues to make them. They stem from wild boars in Brazil, the Argentine, or the Congo—there's little likelihood of a shortage from those countries. With ingenuity, we've enlisted other leathers. Ostrich (a little); snakes, for trimming; Australian and New Zealand deer; reindeer from Alaska. And our own native American Indians are making for us buckskin gloves.

Our chemists have worked with fierce concentration to improve dyes. Our dyers have achieved as many as fifty-eight different colours in a given leather. Our designers are developing their initiative—never forgetting that the great love of America is the classic, four-button, washable pull-on.

To-day, we wear America's gloves, with a special pride that once again an American industry has shown what it can do in the face of sudden necessity. And we wear them knowing that they are as smart as any we've ever had!

**Opposite:**
Uncrushed by the mailed fist of war is that fair, gloved hand on the opposite page. And uncrushed by the handicaps of war is the American glove industry. When France fell, America caught up in its capable hands the task of glove-making and triumphantly overcame all obstacles. The mailed fist, in this photograph, is an armoured gauntlet once worn by a sixteenth-century Prince, and now at The Metropolitan Museum of Art

RAWLINGS

*The Greek idea in fashion —*
*you'll see it more and more —*
*founded on a controlled Greek figure*

# UNITED STATES CONTROL

## *The American corset industry, on its own, is plotting your curves for 1941*

JUST as it affected other fashion industries, the fall of Paris left a mark on that basic fashion industry, the making of corsets and foundation garments for American women. In general, the differences between French and American corset-making were like those between the French *couture* and America's Seventh Avenue. The one produced exquisitely detailed, custom-made originals for the few; the other brought good design and good construction, at miraculously low prices, to many.

And although those few, custom-made corsets had in themselves small effect on America, our corset designers did draw heavily on French dressmakers for silhouette ideas. And the silhouette, dictated from Paris, was achieved here by foundation garments which our technical genius produced by millions.

The two other contributions of France to the American corset were elastic and lace. Gone is the elastic hand-loomed in France. But six of the tiny French machines are producing its equivalent in this country—light as a cloud and strong-minded as a tractor. Yankee ingenuity has produced two new alternates. One, with a Latex core, doesn't run; has the tensile strength of steel. Another, of Laton covered with nylon, is astonishingly persuasive for its ounces. And the standard elastics have lost in weight and gained in looks.

As for French lace—some American corset-makers have enough on hand to last a short time, but that's all there will be for the duration. The hand-made lace used on a few sybaritic corsets is, of course, irreplaceable. However, America's own machine-made Alençon and Valenciennes lace types, made on the same English machines used for the French lace, are being accepted by most makers.

At this writing, not only is England's fine cotton net for brassières being landed in ante-bellum quantities, but England is also supplying the rayon net we used to get from France. More and better net of all varieties is emerging from our own mills. And—very important—we've now worked out our own double-faced satin, strong, controlling, almost indispensable for really stern foundations.

One need America has always filled best in the world is that for light, unhindering sports foundations. Schiaparelli used to order these by the dozen. Our new feather-weight elastic fabrics are being woven into seamless girdles, and the pantie-girdles so perfect for sports and evening clothes.

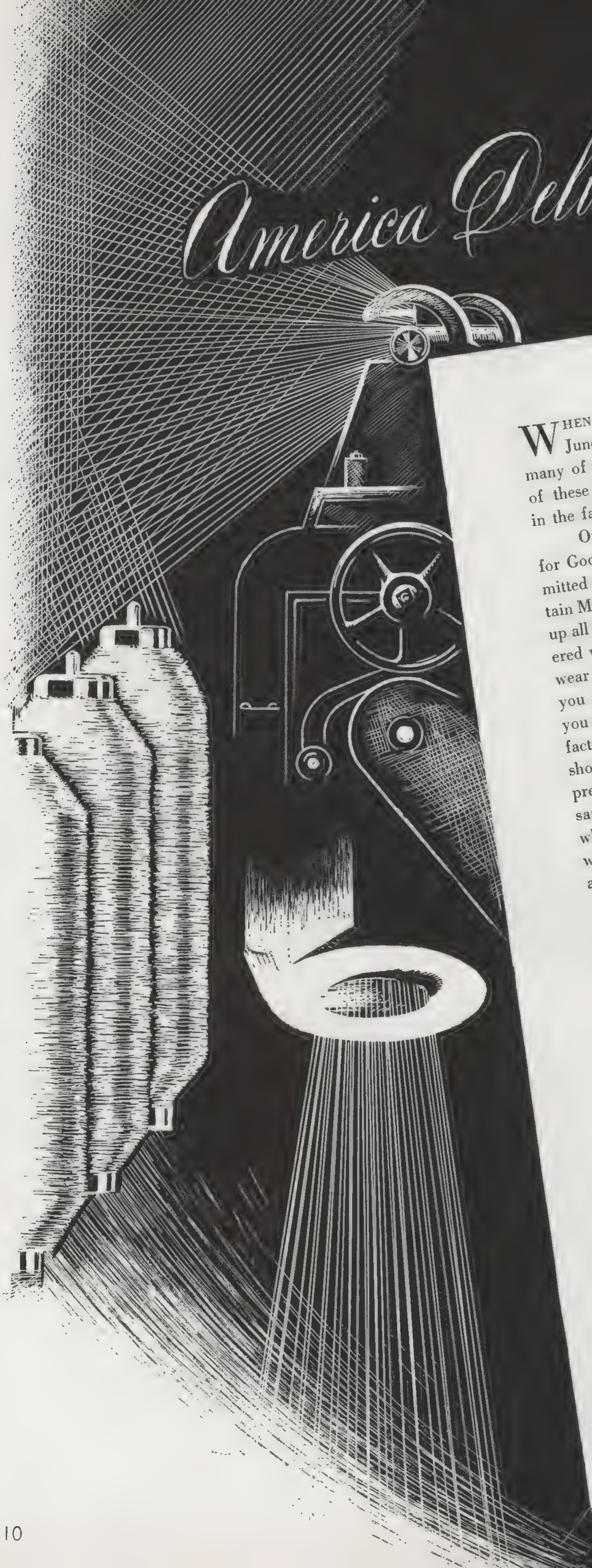
The basic silhouette of 1941 is the free, naturally curved Greek one—and there are corsets to comply. Make sure your foundation garment is cut long, long, the torso curve unbroken. If your waist-line is naturally indented, try a waist-line girdle you can step into. For evening, own a pantie-girdle with extra-length legs—to give you one fluid sweep from the waist on down.

And whatever kind of corset you settle for, let it be one that pleases the eye. You'll want at least one with the new, important décolletage—a V slashed deep as an evening dress. At least one of a dress fabric like shantung or piqué, to go under sheer blouses. You'll admire seams that are faggoted, hemstitched, ribbon-bound. You'll be surprised that such pretty things can be so efficient, or vice versa. And you'll give thanks for the eternal washability of American corsets. Not only because of your soap-and-water mania, but because after every tubbing your corset springs back to its pristine, or fresh-from-the-tissue-paper, shape.

**Opposite**

To-day in America, we're working back to the Greek idea in fashion. To the free, supple lines, to the freedom from constraint, to the beautiful cut and drape of fabrics over a naturally curved figure. And, as on the opposite page, this figure can be achieved. American designers have made foundation garments, works-of-art in themselves, that persuade the figure into these sculptured Grecian lines. The corset in the photograph weighs no more than an Olympian cloud, but it guides the figure into lines that would do justice to any costume that you put over them

# America Delivers the Goods



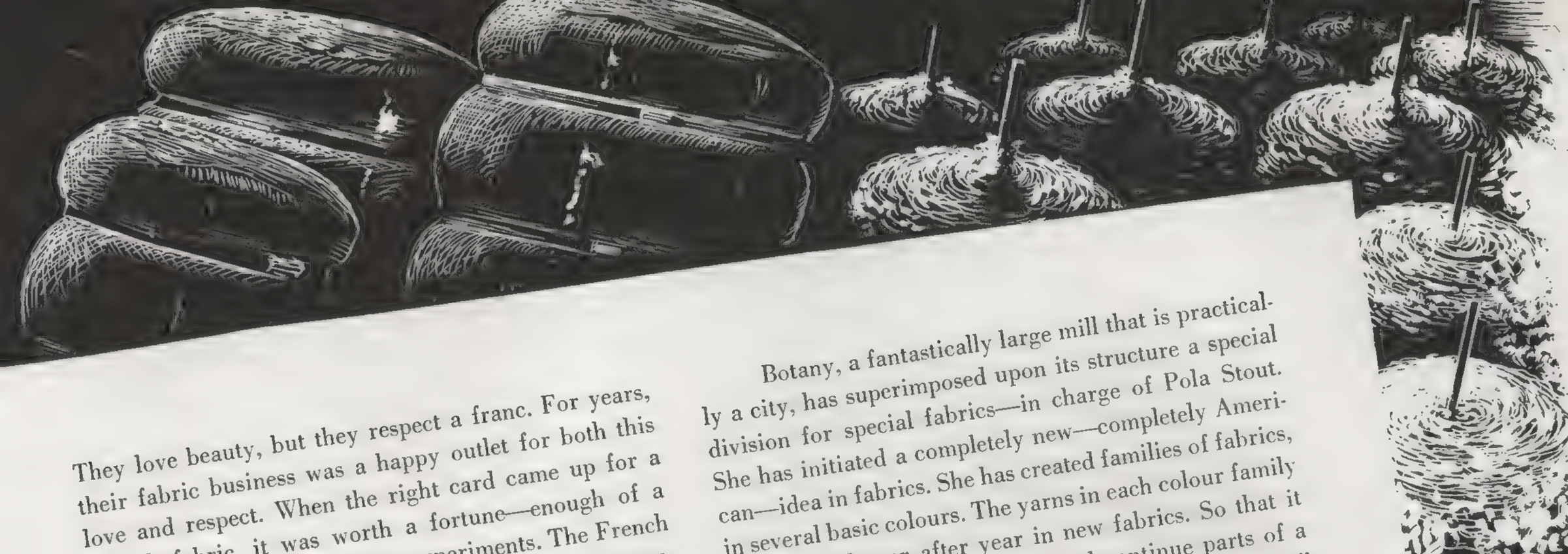
When Hitler's scalpel severed us so suddenly, last June, from France, we in America felt cut off from many of the gayest things in fashion. And not the least of these were the happiest, most imaginative fabrics in the fashion world.

Our own American fabrics had a fine reputation for Good Solid Value. But the world knew, and we admitted to ourselves, that the design and colour had a certain Milquetoast timidity. The French manufacturers sent up all the rockets in fabrics. Would you wear a print covered with angels drawn by a Chinese child? Would you wear a silk covered with Paris newspaper type? Would you wear a ten-inch plaid in shrieking colours? Maybe you would. Maybe you wouldn't. But the French manufacturer was pretty sure you would, and shrugged his shoulders if you didn't. The American manufacturer was pretty sure you wouldn't—and offered you a safe-and-sane substitute. And the occasional French sky-rocket, which shot to the fashion skies all over the world, was worth several duds which might fizzle out completely as a fabric design.

But in one short fashion season, we have shown that the difference between French and American fabrics is not so much a matter of geography or race, but a matter of tradition. We have found that we have an élan of our own, and a courage to put it into practice. We have changed our old attitude. We no longer count on getting excitement from Paris, while we limit our own manufacturers to turning out neat little daisy prints—even if you can't go wrong with a daisy.

The business of fabrics in any country is extremely technical. Each country has its own set of economics to work with (or against). In France, fabric manufacturers created, each season, many exciting new fabrics. In addition, they made to order (taking all the risks) fabrics which were the direct inventions of the couturiers. Each Collection included certain fabrics on which the designer gambled because of his own hunches, and fabrics on which he gambled because he knew that a certain couturier's hunches were often winners.

All these creations represented a large investment. Fantastically large. But the beauty-loving French were not exactly willing to put themselves in the red merely to maintain a world-wide reputation for originality.



They love beauty, but they respect a franc. For years, their fabric business was a happy outlet for both this love and respect. When the right card came up for a French fabric, it was worth a fortune—enough of a fortune to pay for many more experiments. The French had the world to gamble with—the American manufacturers were limited more or less to their own borders.

The American manufacturer had to play safe. He had the enormous tradition of "it's-better-if-it's-an-import" to buck. He had, besides, his own financial stake, the heavy load of keeping as many men as possible working in our vast, mass-productive mills. So he played safe. Since he knew that women always would wear and enjoy certain plain weaves, certain variations on simple, classic fabrics, he spent his efforts in making these better and better.

Now, in the short time since the blotting out of Paris, the whole fabric picture has changed. Old habits of thinking have been discarded. Instead of playing safe, the American fabric manufacturers are giving imaginations free rein, seeking inspiration in every corner of America. Our woollen manufacturers are working brilliantly with colour and have found their looms and craftsmen well able to turn out the boldest of patterns, the most intricate of weaves. Small firms (frequently the bravest because they are unfettered with huge responsibilities) are becoming more assured, better known.

And, for the first time, America's top clothes designers are working more extensively with American fabric designers. They are suggesting fabric ideas just as the French couturier did to the French fabric manufacturer—delighted to have a chance to work out fabrics to express their own ideas in silhouette and line.

SPECIFICALLY, here are a few of the definite strides the industry has so far taken:

Stroock, a name known to you especially for its cloud-soft camel's-hair, is a firm that has specialized for many years in the weaving of fine wools and rare fleeces. (The chinchilla-rare vicuña is used with a sure hand by Stroock.) Now, released from the indifference of Americans to their own American fashions, the house of Stroock is striking out into more creative channels; weaving their beautiful wools into enchanting patterns, dyeing them in hundreds of eye-compelling colours.

Botany, a fantastically large mill that is practically a city, has superimposed upon its structure a special division for special fabrics—in charge of Pola Stout. She has initiated a completely new—completely American—idea in fabrics. She has created families of fabrics, in several basic colours. The yarns in each colour family will be used year after year in new fabrics. So that it will be possible to build upon and continue parts of a wardrobe through several seasons, on the "open stock" theory. These fabrics are aptly named "Perennials."

THE makers of Hockanum Woollens, whose fabrics have appeared in many of your favourite dresses, suits, and coats, have a special flair for colour. In former years, they—like other fine houses—took colour cues from the Paris *couture*. But since the war, they are developing their own, and quite wonderful, colours, which leave no regret for the loss of imported shades.

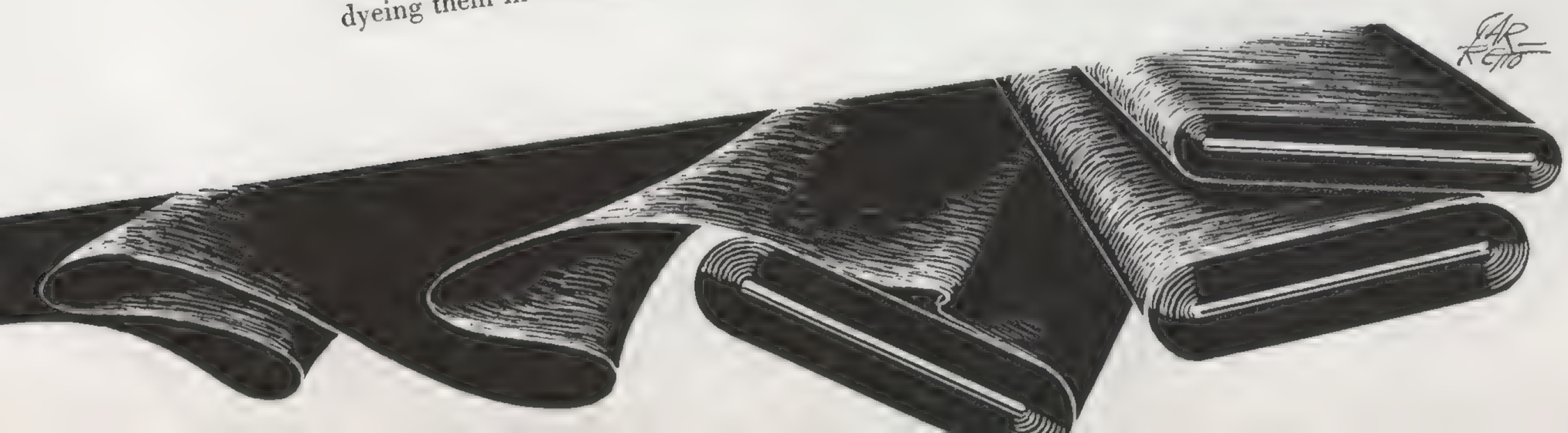
John Walther, a name little known to the public, but respected by the designers who make your best suits and dresses, has for years been manufacturing beautiful wools. The current turn of events is rewarding him with the recognition he deserves.

Celanese, one of the great rayon yarn companies, has been famous for their sharkskin, rayon jerseys, satins, and taffetas. But not content with this, they have set up a special Creative Fabrics department to co-operate with the designers of more expensive clothes.

The American Viscose Corporation, two years ago, set up a special department under Pierre Sillam for the creation and development of exclusive fabric ideas. The cutting off of the French market has sent American fabric designers to him with requests for special constructions, special weaves. These find their way, through the individual weavers, to the dress designers and eventually to you.

America has made the best plain crêpes (of silk and rayon) for years, and now we can have the fun of printing them. Agents in New York for French firms—Descours-Genthon, Rodier, Ducharne, Colcombet-Werk—are printing both French and American designs with enormous improvements in domestic technique.

Names that have been synonymous with responsibility and quality for decades—Forstmann, Cheney, Heller, Truhu, Mallinson— (Continued on page 158)



RAWLINGS

SEE THE STUDY-IN-LIGHT-AND-DARK—contrasts of colour, fabric, in this Nettie Rosenstein suit. Navy-blue pleated rayon crêpe dress; Linton tweed jacket in yellowish beige, embroidered in navy-blue. For drama, keep everything else navy-blue, too: the felt hat, the gloves. Bonwit Teller; Neiman-Marcus; I. Magnin

# Suits . . . a guided tour

**Good suits are a landmark in American fashion; we do them well, and they do us well. Herewith: a four-page Baedecker of new suits—you'll find them in shops across the country**

SEE THE GILT SHOULDER BUTTONS—they neon the shoulder-curve of a Louise Barnes Gallagher suit. Dark blue tweed; silk jersey blouse. Sizes 10 to 40—with weight-guessing made difficult. White hat and gloves. Or, wear a yellow straw; chamois gloves. Bonwit Teller; L. S. Ayres, Indianapolis; Sax-Kay, Detroit

SEE THE CRESCENTS OF WHITE—inimitable Americana of navy-blue and white, in a makes-you-years-younger suit. Botany wool with white cotton piqué. Talon-fastened jacket, gilded arrow-heads on its pockets. Hat of Roman-striped silk, white shantung-straw. At Russeks; Carson Pirie Scott, Chicago; J. W. Robinson

**More suits on the next two pages**

# Suits.... a guided tour

SEE THE BRAID, THE TASSELS—another definitely decorative suit, in navy-blue Forstmann wool. The dress has a white rayon crêpe top, navy-embroidered. In hard-to-find size 10 to hard-to-find 20. Red and white hatpins on a sailor of navy-blue pressed feathers. From Milgrim; Bullock's-Wilshire; Marshall Field

SEE THE BOLERO, THE JABOT—this year, let a jabot make your bolero suit even more irresistible. This Ben Reig design, sheer navy-blue Forstmann wool; white muslin blouse. Shown in the New York Fashion Futures Show. Feathers brim the white felt hat. From Lord and Taylor; Martha Weathered; Ransohoffs

RAWLINGS

SEE THE STAND-UP COLLAR—it's faced with white English piqué, which frosts this Anthony Blotta suit, of wool in a tan-and-white mixture. Shiny reindeer, set in plastic, tri-buttons the jacket. The pockets Do Things for a too-lean figure. Beige felt hat with an all-over veil. Bonwit Teller; Bullock's-Wilshire; Marshall Field

RAWLINGS

A Parma-violet suit—one of the original American designs shown at "Fashion Futures," the huge cooperative fashion show held in New York on January 8. America's leading designers contributed to this show. Here: a Kraus Original; Forstmann wool crêpe. Burnt straw hat. From Bonwit Teller; I. Magnin; Neiman-Marcus

# *Purple and Fine Wool...*

# *From "Fashion Futures"*

Two more American designs shown in "Fashion Futures." First: navy-blue sheer wool suit, taffeta frill and band. Black straw hat. Second: white beads embroider a black wool crêpe suit. Green grosgrain waistband. Natural straw hat. All: Bergdorf Goodman. Jewels from Flato. The flower paintings, by Hanley Henoch

# Under Twenty...

MISS MARTHA PIERCE WITH CAPTAIN STEPHENSON FROM LANGLEY FIELD

MISS PIERCE AND MISS PRINCE IN THE OFFICERS' CLUB

**100% American scene—young-favourite-spring suits costing less than $20, photographed at Mitchel Field on two young Americans**

ONE opportunity that America is the land of, is the opportunity for the young and budgeted to dress well. Fanfare, please, for Vogue's Under Twenty clothes. For more than thirty issues, we've been presenting these prize purchases—and you've been responding with glowing hurrahs.

You're pleased because you can walk right into these sizes 11's to 17's. You like the way they're built for your slim, sports-whittled figures, your hereditary good frames. You tell us they're made-to-schedule for your lives and good times. And you purr at the gentle, gentle price.

On these pages, four new spring suits for you—photographed at the U. S. Army Air Base at Mitchel Field. They're worn by (a) a college girl, Miss Martha Pierce, Smith, '41; and (b) a débutante, Miss Halldis Prince, of Boston. Career girls and young-marrieds, nota bene, too. All any suit takes is $20—hats, $10 or less.

• Left, above: Miss Martha Pierce, '41, in '41 spring checks. Black-and-white wool suit, black binding; back-of-head sailor.

• Left: Miss Pierce and Miss Prince wearing the new light jacket, dark skirt duets. First: Chamois-yellow rabbit's-hair jacket, navy-blue skirt. Hand-crocheted blue cap. Second, blue-bound beige whipcord jacket, blue wool skirt. Blue matelot; red pompon.

• Clothes on both pages; Lord and Taylor.

On page 128, a list of shops in other cities

TONI FRISSELL

# *At Mitchel Field... Spring of '41*

• Miss Halldis Prince and Lieutenant Max McNeil, photographed beside a pursuit ship at Mitchel Field. Miss Prince wears the sort of suit that's the American girl's first thought, come spring. Red, grey, and white plaid, slim, easy-fitting, many-purposed. Crocheted hat

# Three musts for America's spring

## Designs for dressmaking

SPRING IN AMERICA MEANS A SIMPLE SUIT. Left: This one, say, on its own, or as component of an interchangeable three-part wardrobe. Slightly fitted jacket (one we love for its slimming act) of beige-and-brown wool; skirt of brown wool. No. 8955

SPRING IN AMERICA MEANS A SIMPLE COAT. Left, above: Reefer, one favourite clear across the country. Try, as here, brown-and-beige wool (nice with the foregoing skirt). Good tailoring shows up in shoulder-yoke, manlike sleeves. Design No. S-4286

SPRING IN AMERICA MEANS A SIMPLE DRESS. Right, above: Two-piece look to this one-piece dress. Have it beige-and-brown wool. Compose another costume by adding your suit-jacket; a third, by wearing your reefer to match. Design No. S-4279

For back views, sizes, and fabric source, turn to page 128

*Helena Rubinstein*—pioneer of present-day beauty . . . keeping long vigils with her test-tubes and retorts . . . her ambition kindled from her career's beginning by a realization of Every Woman's Right to be Beautiful. Today her rare cosmetic discoveries . . . Pasteurized Face Cream—superb cleanser and massage cream, Beauty Grains—the unique washing preparation. Town and Country Make-up Film—the exquisite powder foundation, her incomparable powders and lipsticks, her exquisite perfumes . . . are the making of this new beauty that is peculiarly the possession of the women of all America.

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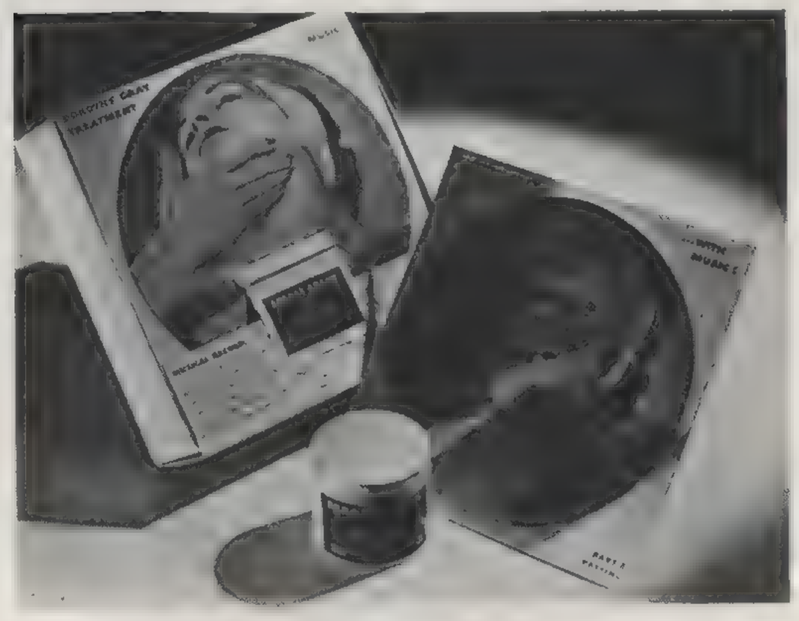
KNITS *are News*

Smart women will wisely choose as their first spring dress, a LAMPL original. With a flair towards the fashion interests of the American woman, LAMPL, famous for knitted sportswear, created this Kingston original. You'll love its new classic freshness. See this model and others at your favorite store in soft, new dusty spring tones. Priced under $20.

LAMPL KNITWEAR CO., CLEVELAND, OHIO


# DISCOVERIES IN BEAUTY



Dorothy Gray's talking record tells you just how to apply her new throat cream to its best effect. It's fun, and the guiding voice will keep you at it

HENRI BENDEL, long an importer of fine French perfumes, has turned his hand to a domestic product and created a made-in-America perfume. As Bendel, we are well aware, would rather produce no perfume at all than a sub-standard one, we're trusting more than our own noses when we tell you this new piece of bottled fragrance is good. It's called "Checkmate" and is as warm and full-bodied a fragrance as you'll meet in a year of sniffing. To add a little fillip to its presentation, Henri Bendel has made a day and an evening lipstick called "Check" (for day) and "Double Check" (for evening). This is sound thinking and has its charms, as well. You can get these feminine blandishments at Henri Bendel of Fifty-Seventh Street.

The Ogilvie Sisters—famous for the beauty of their own, and their clients' hair—have a new product called "Highlights Hairinse." Its reason for existence is, of course, to put high lights in your hair, which it does, without in any way changing the colour of your hair. It acts as a wave lotion, too—and you can alternate it with Ogilvies' Creme-Set if you like. It's light, liquid, and sweet-smelling, and fine for home use if you can't get to an Ogilvie salon.

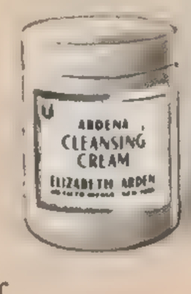
There's a new version of Helena Rubinstein's famous Town and Country make-up film, made especially for skiers. It's more emollient than the urban version—and gives you the added protection of richer oils. For all its practical benefits, it goes on like liquid velvet and has a delicious, fresh fragrance which clings to your skin even after hours outdoors.

VOGUE STUDIOS

Mem, numbered among the great soap makers of the world (established in 1857), created this beautiful soap-stand in pretty "bathroom" pastels. Bonwit Teller

# Elizabeth Arden

CONTINUE, AT HOME, TO GIVE YOURSELF SALON BEAUTY with Miss Arden's treasured secret, SPECIAL SALON TREATMENT OIL. This truly original blend of oils and astringents was developed for the exclusive use of salon clients made anxious by the first sign of relaxed throat and chin lines . . . was thrillingly successful in giving them a feeling of firmness and vibrancy . . . Prepare your skin for the rare benefits of this precious oil by first cleansing with Ardena Cleansing Cream ($1 to $6) and Ardena Skin Lotion ($1 to $15) . . . and soothing with Ardena Velva Smooth Lotion ($3 and $10). A generous-sized bottle of SPECIAL SALON TREATMENT OIL is $10.



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Arden

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Paul Sargent

ORIGINAL

FREEDOM LOVING CLASSIC

in Stehli's Leading Lady
a rayon crepe woven with
Celanese * yarn

Illustrated Design Patent 115269
REGULAR SIZES 12 TO 44

also two other styles
one for Juniors 9 to 19
and the other for
Little Women 12½ to 26½

PAUL SARGENT and Spring in America are synonymous. Your favorite classic with exquisite hand-made jewelled studs and new dual pin that can also be worn as clips for the convertible high or low neckline. Finely tucked blouse with Freedom of Movement back, briskly pleated skirt—available in the season's most irresistible shades. It has a certain dash that's *different!* Under 20.00.

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Lafayette ..... Loeb's
Madison ....Harry S. Manchester
Mankato .....Geo. E. Brett Co.
Memphis .....Lowenstein's
Milwaukee .....Boston Store
Nashville .....Cain-Sloan Co.
Oklahoma City.Kerr Dry Goods Co.
Omaha .....Herzberg's
Peoria .....Block & Kuhl

Frederick & Nelson, Seattle
Phoenix .....Korrick's
Portland....Olds, Wortman & King
Richmond, Va.....Miller & Rhoads
Rochester, N. Y.....Kroll's
Rockford .....Owens
St. Louis Scruggs, Vandervoort-Barney
St. Paul.....Schuneman's, Inc.
Salt Lake City.....Keith O'Brien
San Angelo..Cox, Rushing & Greer
San Antonio.....Joske Bros.
Shreveport.....Hearne Dry Goods Co.
Spokane . The Crescent Dept Store
Springfield, Ill ..John Bressmer Co.
Springfield, Mo .....Savage-Juliette
Toledo .....La Salle & Koch
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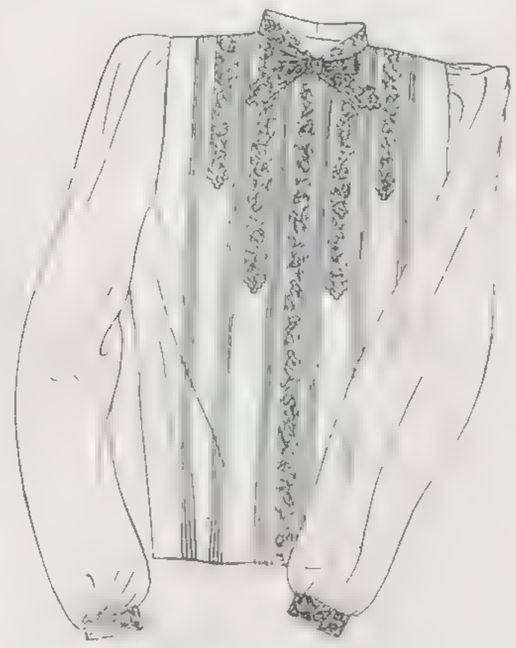
ALL ORIGINALS BEAR "PAUL SARGENT" LABELS

*REG U S PAT. OFF.


# BLOUSES FOR AMERICAN SUITS

For your first spring suit—a white blouse. This one of silk tussur, pearl-buttoned. Joan Kenley Aristocrat. At Russeks, New York, Chicago

Two tones of grey on white for a silk-and-rayon tailored blouse; convertible neck-line. By B. H. Wragge. Bonwit Teller; and Neiman-Marcus



White silk georgette crêpe—all hand-made. Valenciennes lace lavishly used to make it very dressed-up. A Yolande blouse. From Bloomingdale's

White silk shantung—very fine, very soft, long-lasting. Low yoke makes it becoming to practically any figure, any suit. At Lillian, Park Avenue

Modeled after a man's stiff shirt—starched white piqué front, collar, and cuffs on a tailored white chambray shirt, by Joan Kenley. From Stern's

# Bedtime Story

$ 2.50 *and* $ 4.50

**NIGHT-TONE**—the first invisible night cream . . . created and introduced by FRANCES DENNEY . . . NIGHT-TONE disappears almost instantly when applied . . . there is no forbidding, oily after-effect . . . your skin is left faintly perfumed, delightfully soft and smooth.

*Frances Denney*
OF PHILADELPHIA

SHUR-TITE

*Favorite of the Month*

Design Patented

Soft salute to America, fashion and you! Subtly molded leather whose stunning clasp is a lustrous Golden Eagle, meticulously sculptured. All the leading colors in calf and patent. At your favorite counter.

$5*

*slightly higher in some localities

Goldsmith brothers

NEW YORK · CHICAGO · LOS ANGELES · LONDON


# BLOUSES FOR AMERICAN SUITS

Hand-faggoting joins the yoke to this white silk blouse with stitched collar—adaptable to almost any suit. Everglade blouse. $3.95. Lord and Taylor

Black and white stripes for a shirt of silk and Heller rayon jersey. Great pink coin-dots. Wear it with black, with white or with pink. $6.95. Altman

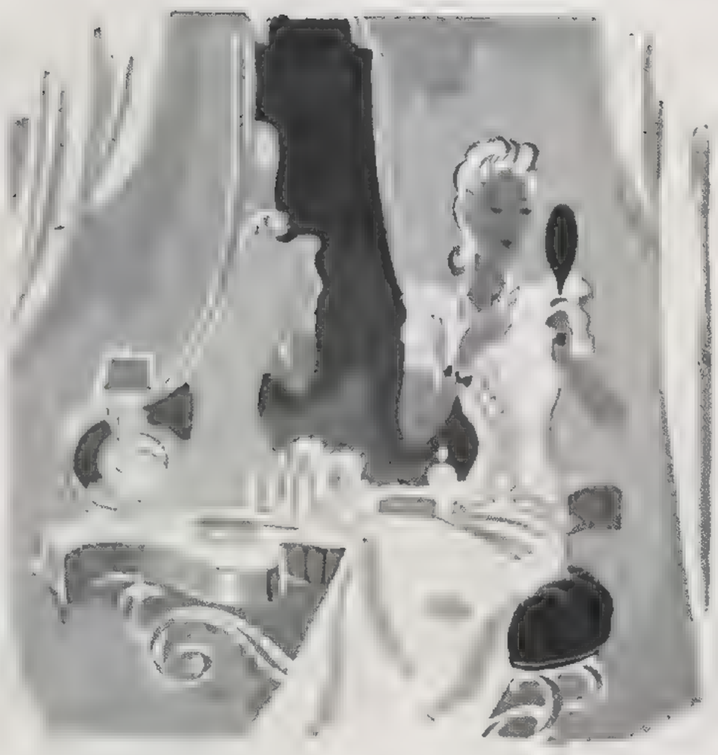
Broad navy-blue stripes on a red rayon jersey blouse. Wear it by day for sports, by night with red or blue dinner-skirt. $8.95. At Saks-Fifth Avenue

Man-tailored shirt for a man-tailored spring suit—perhaps navy-blue. Two tones of blue Celanese rayon crêpe. Under $7. Lord and Taylor; I. Magnin

All-white is right—especially for a black spring suit. This one is of silk crêpe; fish studs and cuff-links of silver. Under $17. Bonwit Teller; I. Magnin

With Southern slacks now, with spring suit—pink-dotted white blouse of DuPont rayon foulard. By Debcraft. $3.95. Altman; and J. W. Robinson

I'll take Tussy, please. It's my favorite lipstick—has been for years! Tussy is so *creamy*-textured...goes on smoothly without smudginess. I love the *lustrous, satiny-soft look* Tussy gives my lips. None of that dry, hard effect that men hate.



I find that Tussy lipstick helps guard my lips against dry roughness, peeling, and that pinched, crinkled look. Tussy coaxes my mouth to look *youthfully soft* and *tempting*. No need to keep whipping out lipstick. Tussy's lovely color lasts for hours, as *indelible as you could wish!*

STORK CLUB—Newest Tussy lipstick shade named for the favorite night-club of New York's young set! A *rich, provocative* red, as sophisticated as its night-club namesake. Stunning with blazing blues, reds, greens, new navy, black, jewel glitter, mauve, evening white. *Stork Club*, one of *ten* Tussy come-hither shades—in lipstick, $1...Cream Rouge to match, $1...Compact Rouge, 55¢.

Copyright, 1941, by Lehn & Fink Products Corporation

TUSSY EMULSIFIED CLEANSING CREAM—Perfect for American skins, which tend to be dry. Its fine emulsified oils feel soft and soothing as they lubricate your dry skin, ease away soot, flaky bits of skin, and stale make-up. Afterward, your skin looks sparkling-clean and soft! $1.

*Tussy*—*FOR THAT YOUNG, YOUNG LOOK*

TUSSY LIPSTICKS...TUSSY EMULSIFIED CLEANSING CREAM...TUSSY RICH CREAM...SAFARI FACE POWDER
TUSSY WIND AND WEATHER LOTION...AT DEPARTMENT STORES AND IMPORTANT DRUG STORES

# Beauty Editors Applaud

**HARPER'S BAZAAR**

"First, last and always, don't forget soap and water to keep your pores free and unclogged. Grace Donohue has a special soap that lathers instantly and contains 15% Colloidal Sulphur, a recognized disinfectant and cleansing agent. . . . A brush, just forceful enough comes with it."

**MADEMOISELLE**

"This cleanser's action on any skin, dry or oily is in direct ratio with the waste product the skin itself throws off. You are left clean, glowing with the smug knowledge that all impurities have been carried away."

**GLAMOUR**

"Beauty and the brush. Grace Donohue's complexion twins—a little brush and a thorough cleanser—lead the way to a glowing skin. . . . Equally beneficial to dry or oily skins."

Grace Donohue

creator of famous BLUSH CREAM and NIGHT CREAM
*is first to offer as a cosmetic*

**15% Colloidal Sulphur Cleanser—75c**
**Complexion Brush—75c**

As a valuable aid in the preservation of a clear, healthy complexion, this unique colloidal sulphur cream cleanser, in cake form, is beneficial to both oily or dry skin. It is accepted by the Medical Profession as an aid in the cleansing of local superficial eruptions, because of its chemical reaction upon the skin. It serves as a lubricant to assist in the mechanical removal of blackheads—especially when applied with stimulating "Complexion Brush".

Grace Donohue

MILKY LOTION—
$1.00 and $1.50
A non-drying powder base
Smooths . . . Softens

SAMPLE
For a limited time only with every order of "Colloidal Sulphur Cleanser".

*If unable to purchase at department or drug stores in your vicinity, order direct.*

Grace Donohue Inc.

**640 Madison Avenue** (Dept. V-14), **New York, N. Y.**


## "UNDER TWENTY" FASHIONS

THE following is a list of shops throughout the country which have the clothes shown on pages 118 and 119.

| | |
|---|---|
| ANN ARBOR, Michigan | GOODYEAR'S |
| BALTIMORE, Maryland | HUTZLER BROTHERS CO. |
| BARTLESVILLE, Oklahoma | MONTALDO'S |
| BOSTON, Massachusetts | JAYS, INC. |
| CHARLOTTE, North Carolina | MONTALDO'S |
| CHICAGO, Illinois | MARSHALL FIELD & CO. |
| COLUMBUS, Ohio | MONTALDO'S |
| DALLAS, Texas | NEIMAN-MARCUS CO. |
| DENVER, Colorado | MONTALDO'S |
| DETROIT, Michigan | THE J. L. HUDSON COMPANY |
| GREENSBORO, North Carolina | MONTALDO'S |
| HARTFORD, Connecticut | G. FOX & CO. |
| KALAMAZOO, Michigan | THE MEZZANINE SHOP |
| LITTLE ROCK, Arkansas | THE M. M. COHN CO. |
| LOS ANGELES, California | J. W. ROBINSON CO. |
| LYNCHBURG, Virginia | GUGGENHEIMER'S |
| MINNEAPOLIS, Minnesota | HAROLD, INC. |
| NORFOLK, Virginia | THE HOUSE OF ARTHER MORRIS |
| OMAHA, Nebraska | THOMAS KILPATRICK & CO. |
| PITTSBURGH, Pennsylvania | KAUFMANN'S DEPT. STORE |
| RICHMOND, Virginia | MONTALDO'S |
| ST. PAUL, Minnesota | FRANK MURPHY |
| SAN FRANCISCO, California | THE WHITE HOUSE |
| SCHENECTADY, New York | H. S. BARNEY CO. |
| SEATTLE, Washington | FREDERICK & NELSON |
| SOUTH BEND, Indiana | ELLSWORTH'S |
| SPRINGFIELD, Massachusetts | FORBES & WALLACE |
| WASHINGTON, Pennsylvania | HAL LEWIS |
| WATERBURY, Connecticut | FORESTER, INC. |
| WEST CHESTER, Pennsylvania | JANE CHALFANT |
| WICHITA, Kansas | GEO. INNES CO. |
| WILKES-BARRE, Pennsylvania | BEVERLY |
| WILMINGTON, Delaware | BIRD-SPEAKMAN, INC. |
| WINSTON-SALEM, North Carolina | MONTALDO'S |

## EARLY AMERICAN FASHIONS

THE following is a list of shops throughout the country which have the clothes shown on pages 100 and 101.

| | |
|---|---|
| BOSTON, Massachusetts | WM. FILENE'S SONS COMPANY |
| CHICAGO, Illinois | MARSHALL FIELD & CO. |
| CINCINNATI, Ohio | MABLEY & CAREW CO. |
| CLEVELAND, Ohio | THE HALLE BROS. CO. |
| DENVER, Colorado | NEUSTETER'S |
| DETROIT, Michigan | THE J. L. HUDSON COMPANY |
| HOUSTON, Texas | THE FASHION |
| INDIANAPOLIS, Indiana | L. S. AYRES & CO. |
| MILWAUKEE, Wisconsin | T. A. CHAPMAN COMPANY |
| PHILADELPHIA, Pennsylvania | THE BLUM STORE |
| PITTSBURGH, Pennsylvania | JOSEPH HORNE CO. |
| ST. LOUIS, Missouri | LOCKHARTS, INC. |
| SAN ANTONIO, Texas | FROST BROS. |
| SAN FRANCISCO, California | LIVINGSTON BROS. INC. |

## DESIGNS FOR DRESSMAKING

These are back views of the Vogue Designs for Dressmaking shown in detail on page 120. S-4286 and S-4279 are designed for sizes 12 to 20 (30 to 38). 8955, in 12 to 20 (30 to 38); 40 and 42
• Suggested fabrics are by Pola Stout

S-4279 8955 S-4286

VOGUE PATTERNS MAY BE PURCHASED IN THE IMPORTANT SHOPS IN EVERY CITY, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 52.

# The Sweetest Story ever told . . . by Towle

## Distinctive Beauty

Distinctive beauty perfectly interpreted in today's finest designs. The creative genius that inspired these distinctive Towle patterns will be acclaimed over the years.

## Classic Simplicity

Masterpieces of design with all the sheer beauty and gleaming luster of the Sterling itself emphasized in classic simplicity.

## Rich in Tradition

For the bride who prefers Sterling design which truly reflects the creative genius of the earlier silversmiths and is created by skilled, modern master craftsmen.

HERE, indeed, is the sweetest story ever told in Sterling . . . OLD MIRROR and thirteen other of TOWLE's twenty-eight patterns arranged in three distinct groups. You can readily choose the one you like best in the group expressing the style of beauty you prefer.

TOWLE Sterling (solid silver) will give you lifelong happiness and service. The price is surprisingly little . . . a "Place Service" of knife, fork, teaspoon, cream soup spoon, salad fork, and butter spreader is only about $16.75, depending upon the pattern.

Towle

WITH CRAFT TRADITIONS SINCE 1690

WRITE FOR "*How to Plan Your Wedding and Your Silver.*" This new book is full of helpful information. . . . Send for pictures and prices of all TOWLE patterns with a chart of engraving suggestions.

THE TOWLE SILVERSMITHS — Dept. K-2
Newburyport, Massachusetts

Please send free folders on _____ _____ patterns.
I enclose 10 cents for new book.
Name and Address _____

**Judy 'n Jill*** ensembles for spring . . .

JACKET ENSEMBLE—Honey-smooth jacket over pleat skirt dress. In wool and spun rayon covert in natural or aqua. Also in navy wool twill. Sizes 9 to 17. 25.00

GLENPLAID COAT ENSEMBLE—Juilliard wool fly front coat lined with rayon crepe over fitted dress of wool and rayon. Brown plaid coat over a beige dress or grey plaid coat over a grey dress. Sizes 9 to 17. 39.95

Young New Yorker Shop, on the Fifth Floor, at

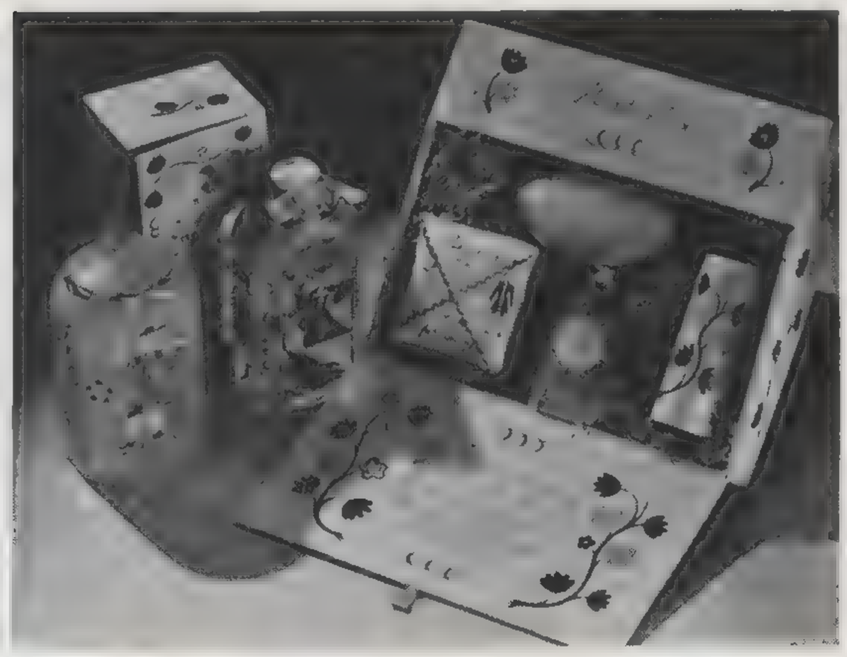
**Lord & Taylor** 424 Fifth Avenue, New York City

Judy 'n Jill* Fashions at other fine stores including:

**Marshall Field & Co.,** Chicago . . . B. Siegel Co., Detroit . . . L. L. Berger, Buffalo . . . Telford's, Charleston . . . Mabley & Carew, Cincinnati . . . Meier & Frank, Portland, Ore. . . . Florence Danforth, Milwaukee . . . Frederick & Nelson, Seattle . . . Vandervoort's, St. Louis . . . Frank Murphy, St. Paul . . . Fisher's, Wilmington . . . Woodward & Lothrop, Washington, D. C. . . . R. H. Stearns, Boston . . . Gano Downs, Denver . . . John A. Brown, Oklahoma City . . . Gus Mayer, New Orleans . . . B. Lowenstein, Memphis, Tenn. . . . Simmond's, Altoona, Pa. . . . Venger's, Ambridge & Beaver Falls, Pa. . . . Sibley's, Rochester, N.Y. . . . Arnold's, Wellesley, Mass. . . . Kaufmann's, Pittsburgh

*Reg. U. S. Pat. Off. . . . Designs, reg. F. O. G. A. Judy 'n Jill, 498 Seventh Avenue, New York


# DISCOVERIES IN BEAUTY



From a background of Colonial days, Shulton presents their newest offering—an old-fashioned "Post Box." The Cologne bottle is adapted from an antique, hand-blown, Stiegel-type bottle, also shown above

It could happen to any one—rummaging through your grandmother's trunk in the attic and finding an old sewing-box. *Any one* could blow dust off an old bottle fallen in a cobwebby corner, and speculate over a cracked apothecary jar. It's just the thing that starts you off on a collecting bout which can lead you, in practically no time at all, over the hill to the poorhouse.

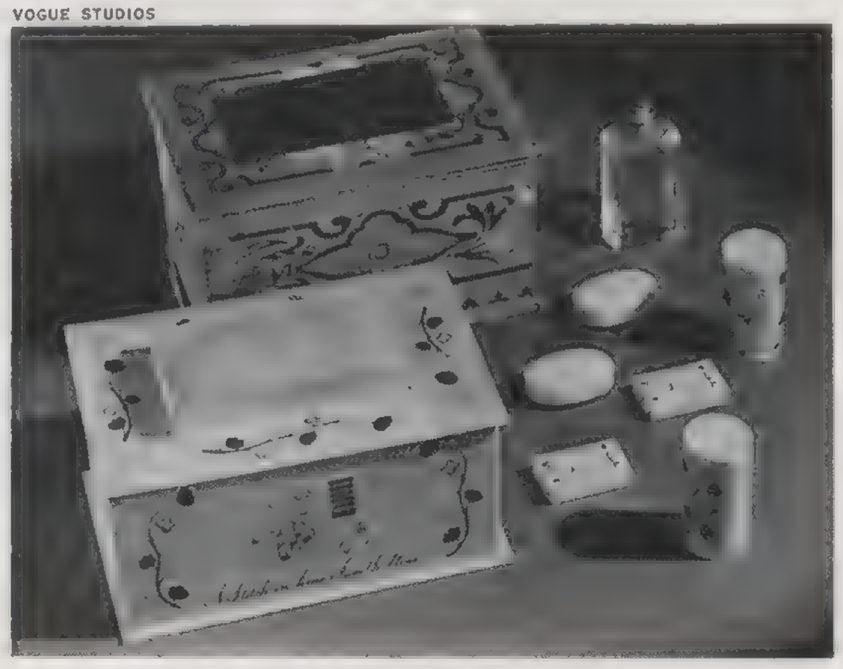
But for all that, just such a nostalgic passion was the inspiration for Shulton's Early American "Old Spice"—the basis for a series of uniquely presented toilet preparations which you'll find in every city in the Union.

Every package in the "Old Spice" series, from perfume to bath soap, is a faithful copy of some old (and thoroughly vetted) bottle or jar. The little ladies and gentlemen, with their pink cheeks and attitudinizings, were adapted right off the famous Caswell carpet at the Metropolitan. The velvet-topped sewing-box came right out of a Pennsylvania attic. But further than that, even the perfume theme is early Americana.

When a woman (or a firm) is bitten by the "period" bug, they don't stop with boxes and jars. They begin to read contemporary stuff—translate the dim, spidery script of old journals. The fragrance of "Old Spice" came out of just such a book, was a favourite mélange of the Colonial days of spices and dried roses.

The story of "Early American" is one that appeals to Vogue, for Vogue loves creative designers who turn to their own background for inspiration—and who create products that are representatively American, to "sit pretty" in American homes.

VOGUE STUDIOS



One of the first packages made by Shulton was the Early American "Old Spice" Sewing-Box, filled with soap, sachet, talc, Cologne—and shown with the original Pennsylvania box from which it was adapted

# HOW TO CELEBRATE WITH WIT AND WISDOM

What better time than February to give in to the festive spirit? The calendar is studded with holidays. Lincoln's and Washington's Birthdays are coming, with St. Valentine's Day for added measure—all good excuses for a party. Especially when you have as ally a liquor cabinet of fine National Distillers products such as these . . . Here are different ways to go gala, then, whether your urge is toward celebrating the patriotic or the sentimental. Also helps on calling top quality liquors by name, and on knowing how to use them with wit, wisdom and utmost ease.

## *A Toast for* LINCOLN'S BIRTHDAY

**CHEESE LOGS**—Roll very thin, buttered slices of bread around strips of soft cheese to form "logs." Seal outside edge with butter and set under low broiler flame to melt cheese and brown logs lightly. Pile on hot serving plate.

### *Men say... Make it simple with a fine*

**GILBEY'S GIN PUNCH**

*For a Party of 20 to 30*

To 3 fifths of Gilbey's Dry Gin add an equal quantity of sparkling water, together with the juice of 3 lemons, 6 oranges and a wine glass of de Kuyper Sloe Gin (for the wild plum flavor). Sugar to taste, ice thoroughly, and e-n-j-o-y.

## *Whimsy to Honor* ST. VALENTINE

**HEARTS AFIRE**—Make tiny heart-shaped canapes or sandwiches with anchovy or lobster paste. Top with a strip of pimiento cut in zig-zag, lightning shape.

**ANGEL'S TIP**

### *Really Angelic Following Good Food*

Pour a liqueur glass ⅔ full of de Kuyper Creme de Cacao. Add a little sweet cream by pouring it slowly onto a spoon so the cream will float. A drink of such richness will cloy the appetite if served near mealtime. Pass as a party refreshment or as an after-dinner cordial.

**CANNON BALLS**

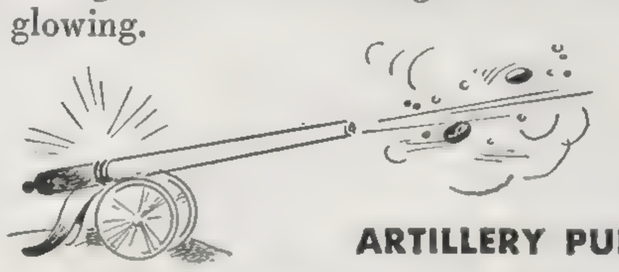
### *on Cracker Carriages*

Cream together 1 cup cream cheese, ½ cup chopped chives, 1 teaspoon French mustard, ½ teaspoon salt. Shape into balls, sprinkle with freshly ground black pepper and place on crisp, round crackers.

## *For* WASHINGTON'S BIRTHDAY

### *Hot Buttered Rum to Warm up Shivering Guests*

For all we know you haven't greeted guests all winter with this miracle warmer-upper now having such a vogue. It coddles and cheers amazingly, following a day in the open, before a fireplace, or anywhere at all (ask any old seafarer) . . . Start by heating thick tumblers. Put in each 1 teaspoon brown sugar with enough hot water to melt it. Add a lump of butter, a drink of Red Heart Jamaica Rum and a sprinkling of cinnamon. Fill glasses with boiling water—and start glowing.



**ARTILLERY PUNCH**

### *Takes Care of 20 to 30 People*

Use the largest bowl in the place, for this is a "repeater," just as a smacking good, stiff drink was in General Washington's day. Mix 1 cup sugar (or more), juice of 6 lemons, 2 tablespoons Bitters, 1 quart Merito Sherry, 1 quart S-J California Claret wine, 1 quart of either National Distillers Old Crow, Old Grand-Dad, or Old Taylor Bourbon; or Mount Vernon or Old Overholt Rye; and 1 quart Monnet Cognac or S-J California Brandy. Ice and add 1 quart club soda.

**BOWL OF BRANDIED CHERRIES**

### *For Those Who Linger Lovingly Over Cherries in Their Drinks*

• Leave stems on fresh cherries and poach in sugar syrup; or use maraschinos speared with toothpicks. Drain and drench with Monnet Cognac or S-J California Brandy. Let stand an hour or so, then drain and serve... Chunks of peaches and pineapple respond beautifully to the same treatment, and make the same smash hit.

LEFT TO RIGHT are 4 great liquors you ought to know—each an aristocrat in its own right—Merito Sherry, imported from Spain, Red Heart Jamaica Rum, world-famous Gilbey's Gin, and delicious de Kuyper (pronounced de-kiper) Creme de Cacao.

*Clip coupon for famous booklet "The Host's Handbook"*

National Distillers Products Corp.
P. O. Box 12, Wall Street Station, N. Y. C.

Please don't let another day go by without sending me your 56-page manual on fine spirits and wines—their distinguishing features, uses and methods of serving—with recipes which can be made up easily in the average home. I enclose ten cents in stamps to cover mailing costs.

V

Name_____

Address_____

*Old Grand-Dad, Old Taylor and Old Crow are Kentucky Straight Bourbon Whiskies, Bottled in Bond, 100 Proof • Old Overholt and Mount Vernon are Straight Rye Whiskies, Bottled in Bond, 100 Proof • Gilbey's Distilled London Dry Gin, 100% grain neutral spirits, 90 Proof • De Kuyper Creme de Cacao, 60 Proof • Monnet Cognac, 86 Proof • Red Heart Jamaica Rum, 90 Proof • S-J California Brandy, 86 Proof • Merito Sherry, 21% alcohol by volume • De Kuyper Sloe Gin, 60 Proof.*

*Copyright 1941, National Distillers Products Corporation, New York*

LIPSTICK

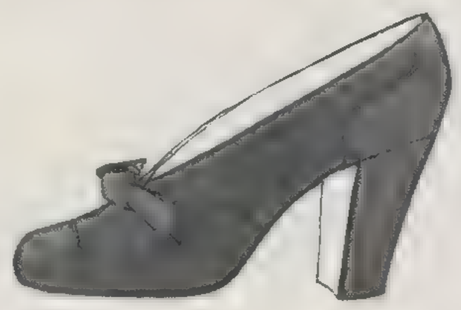
NEW COLORS! HEAVENLY RED AND HORIZON RED

# SHOES THAT S-T-R-E-T-C-H

**To flatter feet, to compliment "the prettiest legs in the world"**

DARK BROWN OPERA PUMP, of gabardine, elasticized to give the kind of comfort-*cum*-support that a good corset does. With a heel and toe of lizard. Smartaire shoe

BROWN OPERA PUMP, gabardine with "Lastex," with shineless kid toe and a heel that's nice for girls with anti-spike-heel fixations. This is a Matrix shoe; at Stern's



BRIGHT BROWN OPERA PUMP, made of elasticized gabardine to help you have pleasurable walking. The nice, reasonable heel cooperates, too. A Matrix shoe

BLACK STEP-IN PUMP—frankly out after the men's vote—high-heeled, with eyelet embroidery on its vamp. It's of elasticized gabardine, too. A Connie shoe

BROWN STEP-IN PUMP—of crushed kid with "Lastex," minusculely perforated to let cool air in, tiredness out. Wear it with your many beiges. Tarsal Tred shoe

BLACK OPERA PUMP—a patent leather toe and heel to catch your roving eye; gabardine combined with "Lastex" to coddle roving feet. This is a Palizzio shoe

RUST OPERA PUMP—for the main part, gabardine with "Lastex"; for the heel, low and square like a peasant's, it's of alligator-lizard. *In toto*, at Andrew Geller

**Show your wings . . .** golden tribute to our own intrepid air men. This plucky little felt casual is as nonchalant as an ace, as new as the Airacobra, as light as a cloud. Wear it with all your free-and-easy daytime costumes. Ask for it by name at your favorite store.

**BREWSTER HAT CO.**
**411 Fifth Avenue, New York**

Brewster hats are priced at $5.00 and more.

★ ★ ★

Your BELT for FEBRUARY
PATENT PEPPER

Fashion lesson #1 : Take one tired dress add a lustrous new patent belt and presto! it's a sparkling new frock.

Patent Pepper's a darb of a costume accent . . . and it comes in every new high-fashion spring color black and navy, too. $1.50

a Criterion* Original

SLOTE & KLEIN, Inc. • New York
*Stylists of belts for women*
*Reg. U. S. Pat. Off.

# Soft AS A BUTTERFLY WING

Wouldn't you like to look in your mirror and see a *new* you . . . a *lovelier* you . . . with a smooth, youthful complexion, as *soft as a butterfly wing?*

Well, you can—when you use HAMPDEN POWD'R-BASE!

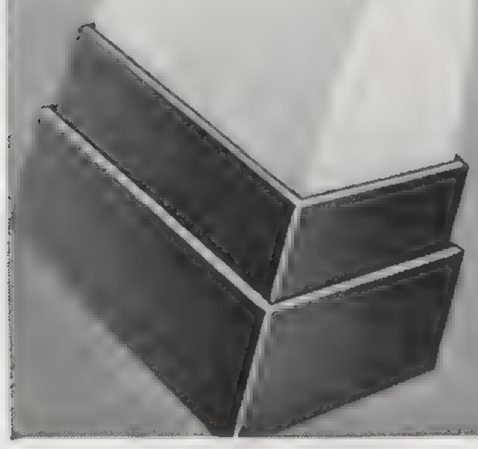
This easy-to-use complexion make-up is ideally light . . . non-greasy and won't "dry out" your skin.

It gives you a soft, smooth "portrait finish" • helps hide minor imperfections • prevents nose-shine • subtly "tints" your complexion in flattering tones • "livens" your make-up and keeps it lovely for hours.

Give yourself this thrilling new beauty experience. Try HAMPDEN POWD'R-BASE today and see what a difference it makes . . . see how it "makes" your make-up!

POWD'R-BASE

*hampden*



50c • $1

at all

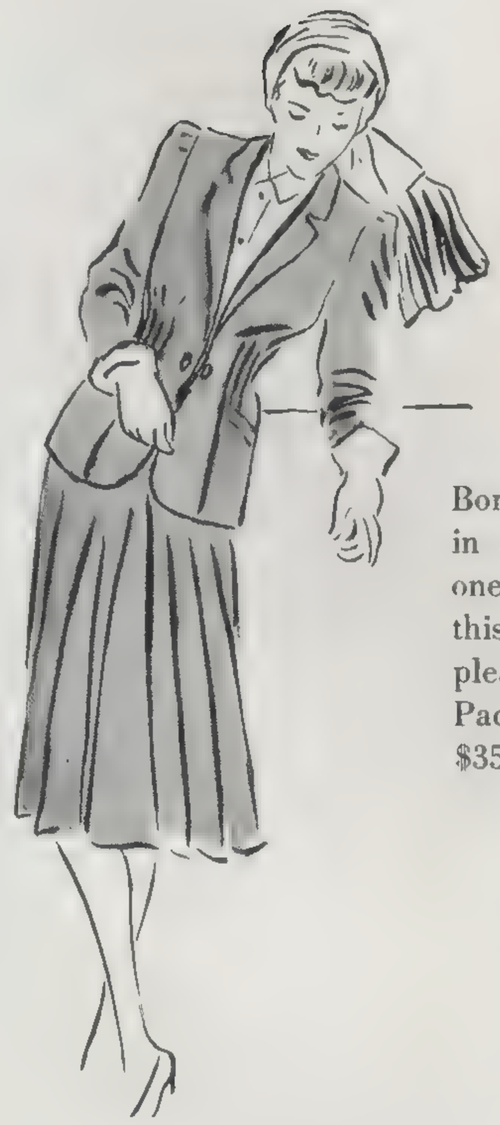
Dept. and Drug Stores

•

OVER 15 MILLION SOLD

FIFTH AVENUE, N. Y.


# AS YOU HEAD



Bon voyage for Hawaii—in a toast-coloured suit, one of the naturals for this year. Long in jacket, pleated in skirt; made of Pacific's fine, fine wool. $35. At Lord and Taylor

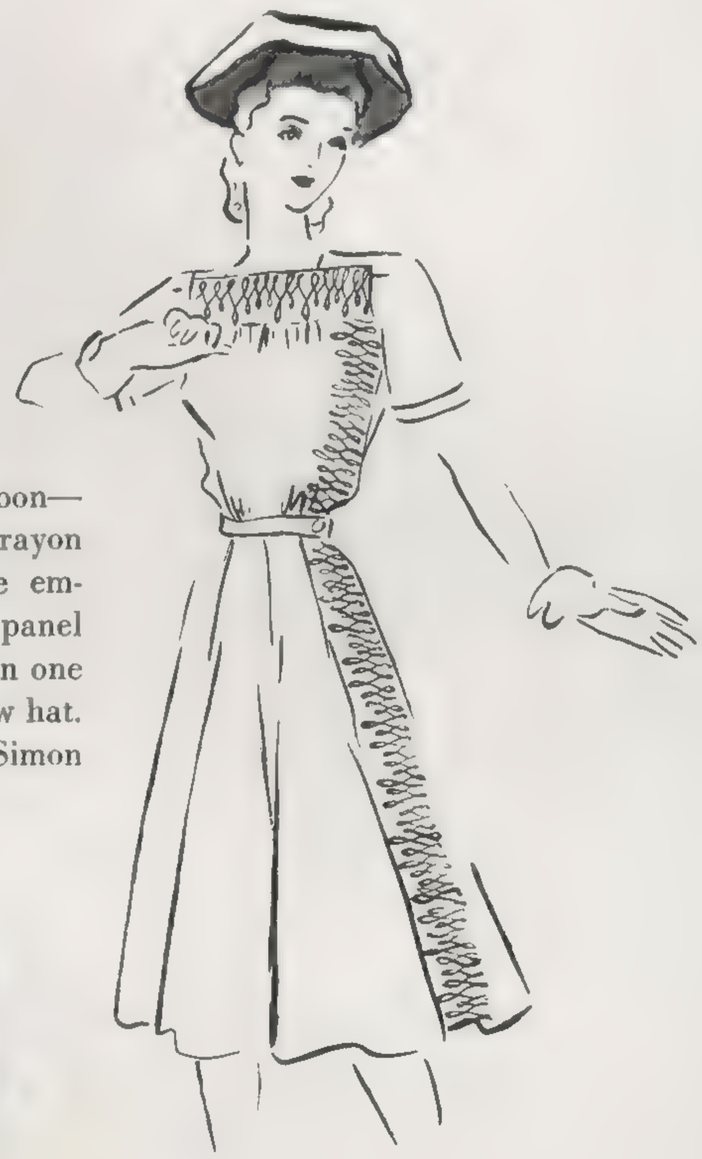
For ship-board or other coolish spots—another of the year's naturals. Coat of natural alpaca made by Shagmoor. A classic vent-back and fly-front. $39.95. At McCreery

En route and occasionally after you arrive—wrap a warm coat around you. Such as this one, made of light-weight fleece that's named Luxurlaine. Just $29.95. Franklin Simon

# FOR THE SUN

Swim (maybe at Waikiki) in a liberty-blue maillot, short and sleek. Later, wrap over it its skirt to match. Terry "Lastex"—towel-y, supple as elastic. $10.95. The Cotton Shop

Knock-about dress — the kind you love for its useful qualities. Of multi-coloured striped seersucker, front-buttoned. A Queenmake dress—costs only $6.50; from Altman



Change for afternoon—into a blue Duplan rayon crêpe dress. White embroidery runs in a panel across the top, down one side. Add pure-brow hat. $14.95. Franklin Simon

Play-suit, costume of the thousand - and - one uses. The shorts and shirt are in one, the skirt separate. It's of Ameritex Sudanette, yellow and blue. $10.95. At Bloomingdale


*In good taste!*

Under evening light or daytime glare, the new Berkshire Stocking colors are in good taste. They complete the harmony of costume that well-dressed women seek. And when you compare the wear of these lovely sheers—modern versions of the stockings made famous by Berkshire since 1906—you'll prefer Berkshires, always.

Also, see Berkshire Kantruns, the lovely, lacy stockings that never run.

*Berkshire Stockings*

**Made by the world's largest manufacturer of full-fashioned stockings, Berkshire Knitting Mills, Reading, Pennsylvania.**

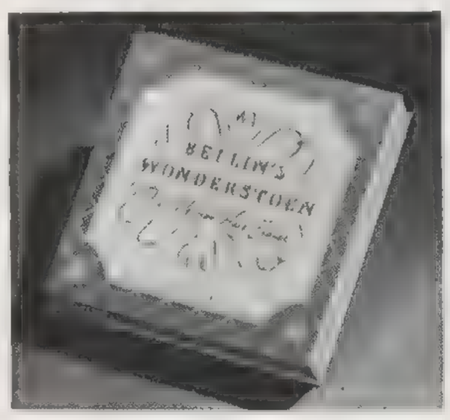
ADD ONE SIMPLE STEP
TO YOUR BEAUTY ROUTINE WITH

*Bellin's Wonderstoen*

Dry-Method Hair Eraser...Painless...Odorless

*For lovely legs gleaming through smart, sheer hose . . . for arms smooth as satin . . . for a gay, young, well-groomed look . . . use the magical rose-tinted disc of WONDERSTOEN that swiftly erases unsightly hairs.++It's safe. It's odorless. It can't burn because it has no acids or irritants. It can't leave a stubble because it doesn't cut the hairs . . . just rubs them off swiftly—painlessly. When they come back . . . a quick once-over with your WONDERSTOEN, and they're gone again in a jiffy!++BELLIN'S WONDERSTOEN isn't new, fastidious women have been using this quick dry-method of erasing hair for more than 30 years. It's the gentlest, pleasantest way to remove hair. And it adds next to nothing to your beauty budget, because a single disc of WONDERSTOEN lasts and lasts for months.*

WONDERSTOEN for Arms and Legs $3.00
WONDERSTOEN for the Face $1.25
On sale at drug and department stores.




*Bellin's Wonderstoen Co.*
1140 BROADWAY, NEW YORK CITY
*Write for fascinating booklet "V"*


# ALL DAY LONG

Softly tailored for afternoon—this DuPont rayon crêpe dress. The back is blue, the front is blue-and-white. $12.95. It's from Jane Engel

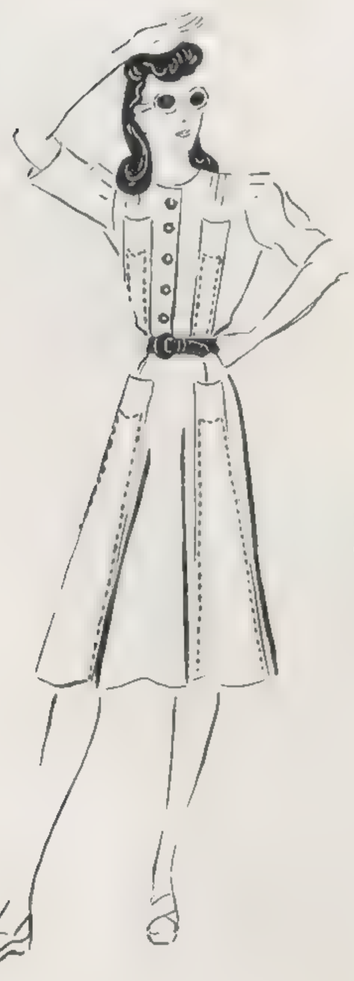
Drive around to see the local points-of-interest in a yellow Everfast rayon flannel shirt-waist dress; L'Aiglon design. $10.95. At Lord and Taylor

Bridge in the afternoon—in a simply tailored dress. It is brown and beige Celanese rayon crêpe. Price: $13.95. De Pinna; Burdine's, Florida

A blue-and-white seersucker dress—good for picnics. Belt of white braid with red wood fastening—match shoes, bag to it. Only $3.69. At Macy's

# IN THE SUN

Slacks-suit—for shipboard, for cycling. Of Mallinson beige rayon shantung; green-and-white rayon crêpe blouse. $17.95. At Saks-Fifth Avenue



1941's beige and brown for sports. Dress of beige Crown-Tested rayon gabardine; all stitched, buttoned, belted in brown. $10.95. At McCreery

For luncheon at your Southern hotel—this dress of red-and-white rayon jersey—pretty with a huge red straw cart-wheel. $22.95. Bloomingdale

Take easily to Southern golf courses—in this light blue woollen flannel dress with a fine white stripe. American Golfer dress. $12.95. Best

Choose Your TOTEM

. . . A NEW MODEL IN WALKING SHOES BY

HILL AND DALE SHOES TRADE MARK

HILL & DALE

We borrowed the motif from the Indians so that the daughters of America in 1941 may have a newer, gayer walking shoe.

★ Choose your Totem in new leathers—dark bridle calf, old amber alligator, or bootmaker tan, Federal blue, brown, black or white, with contrasting trim or color to make it distinguished. All with built-up walking heels, of military or spectator heights. ★ Hill and Dale shoes are priced from $7.50 to $10.00, and are sold by good stores everywhere. For their names, write Dixon-Bartlett Company, Baltimore, Md.


# TO CONTINUE YOUR

When you turn to the sun, turn to shirt and shorts. The short-sleeved shirt and long Bermuda-length shorts are of natural-colour silk-and-rayon Baraca. The cost: only $13. At Saks-Fifth Avenue

For exposure to ultra-violet—this white sun-suit composed of Botany wool gabardine shorts (there's that favourite gabardine, again); hand-knitted top. Designed by Brigance. $29.95. Lord and Taylor has it

For those cool days (and there are sure to be some, even in sun-struck places)—beige Botany doeskin slacks, jacket. See how they can shift to, respectively, blouses and skirts. $39.50. From Milgrim

LUIS LEMUS

# LIFE IN THE SUN

Underneath the sun or in the water—classic bathing-suit. This one, made by Sacony, is of white knitted wool and Controlastic. Easy-to-wear in action, neat-to-wear for relaxation. $6.95. From Altman

Life under the moon. Go dancing at the club in white Celanese jersey. Later, slip off the long skirt, and—in the suit underneath—go for a dip by moonlight. Designed by Brigance. The total cost: $22.95. Lord and Taylor

For decoration in (or by) pool, lake, or ocean—this green bathing-suit of Celanese rayon sharkskin, practically impervious to sun, salt-water fading. Princesse lines for flattery. $8.95. From Peck and Peck

WINGS TO BEAUTY

The American way to Beauty conceived by Jacqueline Cochran, America's Ace Aviatrix, executed by American chemists, packaged in modern American plastics, priced to assure American women of value for American dollars and based upon America's surest reaction . . . SPEED! Just five minutes each morning, ten minutes each night with Wings to Beauty Cosmetics and you're on your way . . . to new heights of American Beauty!

Jacqueline Cochran

630 FIFTH AVENUE, NEW YORK . . . LABORATORIES, ROSELLE, N. J.

Wings to Beauty Cosmetics, moderately priced at better shops everywhere or at Jacqueline Cochran Beauty Salons—700 North Michigan Avenue, Chicago—The Ambassador Hotel, Los Angeles.

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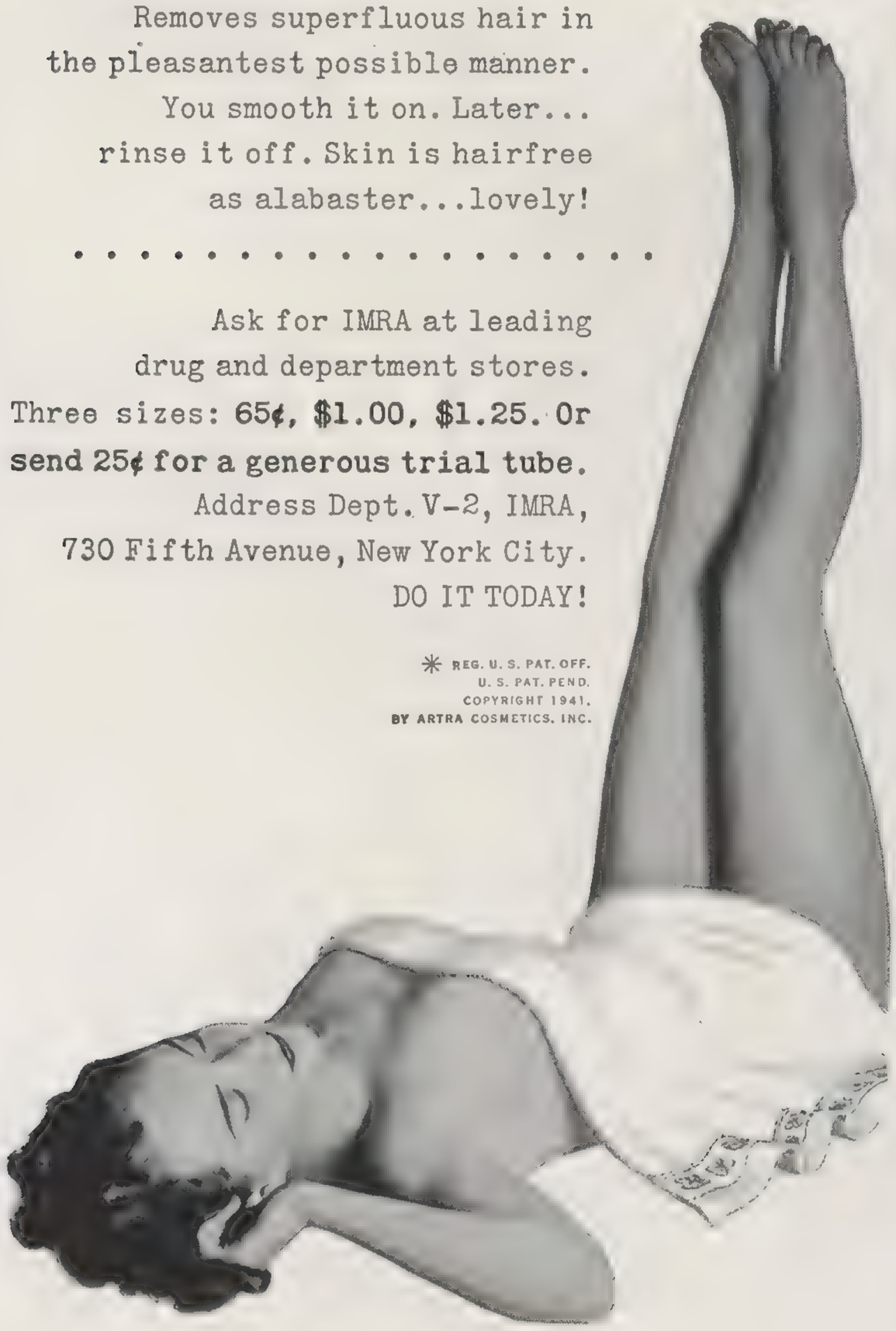
# Hair-FREED! Lovely!

## removes unwanted hair sweetly!

NO UNWANTED HAIR. And...
No bad smell. No razor nicks.
No gore. No scars of battle.
No bristly razor stubble
to rear its ugly head through
your sheer hose!
It's blissful to use IMRA*.
Odorless, painless cosmetic
depilatory. Pure white cream
without hateful chemical odor.
Removes superfluous hair in
the pleasantest possible manner.
You smooth it on. Later...
rinse it off. Skin is hairfree
as alabaster...lovely!

. . . . . .

Ask for IMRA at leading
drug and department stores.
Three sizes: **65¢, $1.00, $1.25.** Or
**send 25¢ for a generous trial tube.**
Address Dept. V-2, IMRA,
730 Fifth Avenue, New York City.
DO IT TODAY!



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U. S. PAT. PEND.
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BY ARTRA COSMETICS, INC.




# BEAUTY EXERCISES

NOBODY ever denied the almost incredible grace of the Hawaiian women. Most of us think, with fond and wistful envy, that they were just born that way—with the power to ripple their fingers—to avoid "rubber tires"—to disassociate vulgarity and movement. But it isn't so. Hawaiian women—like ballet students—start their training while they are still practically in the "soft-bone" stage. They are reared on special exercises, muscular movements, balance.

Dr. Ogilvie (one of the famous Ogilvie sisters, incidentally) spent the last two years in Hawaii studying these dances and going through the whole routine of pre-dancing exercises. On the

Here a graduate of Models Preferred goes into an actual hula. Her hips and waist are as firm as marble, and as pliant as silk. Though she moves like a feather, her balance is superb, her movements serene

One of the more advanced "stretchments." Here the spine is straight, the shoulders level, and only the lower part of the body rotates. This stretches the muscles from ankle to armpit and narrows the waist

This is one of the steps in the Hawaiian "sitting" dance. Again the shoulders are level, the buttocks firm on the floor, and only the rib-cage moves from right to left. (Pull hard for hip and waist reducing)

# FROM HAWAII

Doctor's return, Alice Dowd, directrice of Models Preferred, saw the exercises—and begged for them. Now at Models Preferred (which, as you know, turns out svelte and re-proportioned beauties), Mrs. Dowd uses these exercises to very good effect. She calls them "stretchments," which is practically an onomatopoeic description. We show you some of them below. The girls demonstrating them are graduates of Models Preferred—and are headed, of course, for a career of modeling. These exercises, while they are marvellous for general grace and balance, are super-superior for whittling waists, upper arms, thighs, and any fat around the rib-cage. Try them out—and watch your waistband grow too large.

Another "stretchment" for narrowing the waist and flanks. Hips stationary, right hand up. Then slowly, keeping the above position, try to edge your left hand down to your knee. (We said *try*)

As you've gathered, the secret of all these "stretchments" is pulling *against* yourself. Here again, shoulders and hips are level, only the rib-cage and upper torso is doubled over, and that strictly to the side

This exercise shows most clearly where the pull comes in. Hips stationary, shoulders level, then "reach for China"...to your right...to your left. Your whole rib-cage should move several inches east and west

VOGUE STUDIOS—BAKER

Suddenly you feel like a bride or decide to become one in this exciting "dress-with-jacket" suit exquisitely fashioned in Stehli's "Masterpiece" a rayon crepe woven with Celanese* yarn. In luscious pastels, mute blue, banana, aqua, rosemist—or pick your own color. Marvelous for travel, cruise and town wear too . . . . . about 23.00.
*REG U S. PAT. OFF.

*Exclusive with fine stores throughout the country*

JUNIOR GUILD FROCKS INC., 847 WEST JACKSON, CHICAGO

In the whirl of Fashion

V-Ette Whirlpool

—BRASSIERES, TYPE-PERFECT FOR EVERY FIGURE... JUNIOR, AVERAGE OR PROBLEM...

Youthful grace, without slipping or binding... for sports, daytime and evening wear... original, patented features make them the choice of the film colony and smart femininity everywhere... new 1941 models about 2.00 at your favorite store

"Used Exclusively in Paramount Pictures"

WRITE STUDIO V FOR BOOKLET

HOLLYWOOD-Maxwell CO.

6773 HOLLYWOOD BOULEVARD, HOLLYWOOD, CALIFORNIA


# NEW SPRING HATS

CAVALIER HAT—of putty-colour straw, with a squared-off brim that swoops 'way up on one side. Tiny straw bows for the finishing touch. Robert Dudley

SOMBRERO—one love of the two Americas. Its green milan brim sits 'way back on the slender Paisley turban—flattering and face-revealing. Rose Saphire

POSTILION—high-crowned, tiny. It's of pale green straw with draped red jersey covering its extra brim. Perfect with new spring suits. At Rose Saphire

MILITARY FEDORA borrowed from 1860. Of white toyo straw trimmed with a gilt eagle emblem and navy-blue grosgrain ribbon. Bonwit Teller has this

SMALL SAILOR of natural straw with a black velvet ribbon. On each side, a bright red rose, tucked into the double-edged brim. You'll find this at Annas'

# FOR AMERICA

UPTURNED SAUCER HAT—topped with a bouquet of red roses and violets. Of white Panama, ready to go with almost any town costume this spring. At Annas'

SKIMMER of bright-flowered sharkskin in a gay wall-paper design. Wear it, this spring, with beige, with navy-blue, with black. From Sally Victor

HELMET-TURBAN, head-hugging and up-flaring, like so many of this year's hats. It's of white piqué with a finish that's like damask. From Fred Lacome

PURE-BROW HAT, showing off this spring's neat hair-line. It's of soft white piqué with gilt stars embroidered on that navy-blue ribbon. Fanny and Hilda

CLASSIC BOATER, all tied with a veil to hold it straight on top of your head. Beige-and-white with a brown grosgrain band and brown veil. At Sally Victor

VOGUE STUDIOS

Havana, whose quaint old streets and picturesque buildings merge ancient Spanish charm with a pulsating modernity, is perfect for Winter vacationing. Here, amid rare tropical beauty you can gaily bathe, ride, hunt, fish or just lazily bask in the sun.

And for shopping you will find El Encanto, Havana's largest department store, a real pleasure . . . with everything you need while in Havana, as well as fascinating gifts to take back home, all at moderate prices.

El Encanto

Solis, Entrialgo & Co.

*Cuba's Largest and Smartest Department Store*

• HAVANA •

*Now . . .*

# *Bracelets and Earrings*

TO MATCH THE PEARLS* THAT MATCH YOUR SKIN

You asked us for them . . . bracelets and earrings to go with Powder-Blend necklaces. And here they are . . . matched ensembles in the same skin tones. With the same subtle flattery . . . the same unquestioned quality.

Blended to complexions as real pearls have always been chosen . . . as simulated pearls have never before been designed. Romantic touch for February parties. Fresh and lovely with suits and your little dark dresses for Spring.

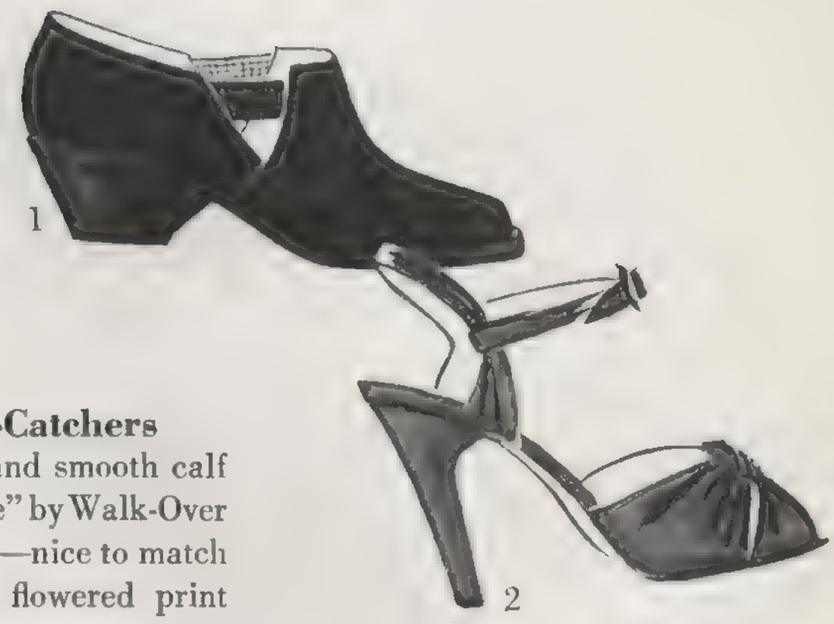
**ivoire** • *creamy, rich* **argent** • *silvery, cool* **rosée** • *rosy, warm*

**simulated*

**Lisner powder-blend pearls**

Reg. App. for


# RED, WHITE, BLUE—



1

2

3

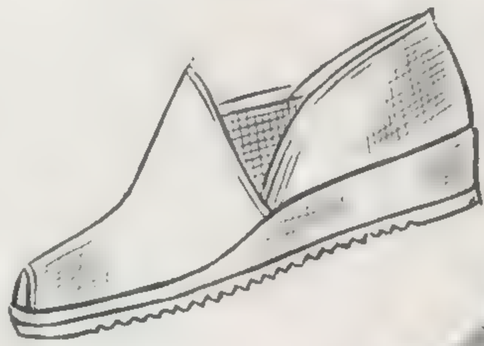
4

**Red—for Eye-Catchers**

1. Red reversed and smooth calf play-shoe. "Koolie" by Walk-Over
2. Red kid sandal—nice to match one colour in a flowered print dress. Saks-Fifth Avenue
3. Red plaid taffeta—success with white at night. A Delman shoe. Bergdorf Goodman
4. Red suède moccasin; blue vamp, wedge; white binding and lacing. Saks-Fifth Avenue has it

5

6



7

8

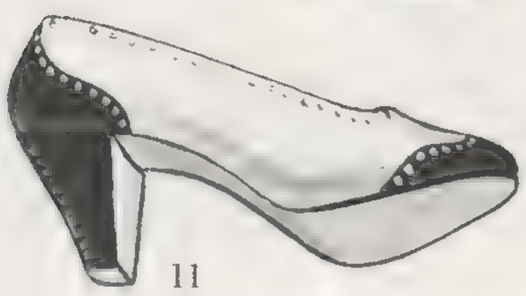
**White—for Day, Night**

5. White suède opera pump, high-heeled, cut out for coolness. A Customcraft shoe. Best
6. Clear Vinylite, white-suède-dotted—for resort evenings. A Newton Elkin shoe. Burdine's
7. White duck play-shoe on crêpe sole. Kedettes. Bloomingdale
8. White calf with tan—for a light moccasin. DeLiso Deb shoe. Bonwit Teller; Neiman-Marcus

# AND NATURAL

9

10



11

12

**Navy-Blue—the Versatile**
9. Blue linen-and-rayon play-shoe. This is a Joyce shoe; from Lord and Taylor
10. Navy-blue grained kid golf shoe, piped in red. Sommers shoe. At Jay-Thorpe
11. White suède and navy-blue calf spectator shoe. Shoecraft
12. Blue, white, and red woven Guatemalan fabric for a Palter DeLiso shoe. At Neiman-Marcus

13

14

15

16

**Naturals—for All America**
13. Natural wooden heel on this huarache-like play-shoe of woven Vinylite. Saks-Fifth Avenue
14. Natural pigskin sandal. By Mackey, at Bloomingdale
15. Natural linen and tan calf spectator pump with shopping-height heel. I. Miller
16. Natural linen shot with gold for Palter DeLiso's sandal. At Bonwit Teller; Neiman-Marcus

Mabs
ORIGINALS

PORCELAIN GINGER... $11.95

This spectacular blossom of Hawaii, captured in all its glorious waxen beauty, in one of Mabs' finest prints

Reproduced in Southern California by hand with silk screens on Rayon Satin Lastex,* with rich backgrounds of bamboo beige, native brown, ice blue, Hawaiian blue and frosted white

Crafted into figure beautifying swim-wear, as only Mabs can do, this classic suit pictured, with sculpturing, fagoted seams, in sizes 32, 34, 36 and 38, may be ordered exclusively from the following retailers of distinction:

**BEST & CO.**
New York . . . Miami

**I. MAGNIN & CO.**
California . . . Seattle

**CARSON, PIRIE, SCOTT**
Chicago

**LIBERTY HOUSE**
Honolulu

*And at Other Fine Stores Elsewhere*

* Reg. U. S. Pat. Off.

MABS OF HOLLYWOOD
CALIFORNIA

EMPIRE STATE BUILDING
NEW YORK

WHEN A SLIP BECOMES A SOCIAL ERROR

...SWITCH TO *Mary Barron*

**ACTUAL EXPERIENCE**

This embarrassing episode was taken from prize-winning letter of Helen Benson, New York, who received a check for $50.

When you wear a Mary Barron, slip-consciousness does not exist. Embarrassing episodes just *cannot* happen. The material is cut on the straight—the *natural* way—so that it does not ride up from the bottom nor pull down on the straps. Where action demands freedom, the cloth is biased for complete comfort.

Gone are unseemly bulges over the hips, for here the ingenuity of the Mary Barron slip permits the dress to mold itself to the figure in repose or action.

(The scientific cut of Mary Barron Slips—on the straight for resistance, on the bias for stretch—is protected by U. S. Patent.) There are tailored styles and lace-trimmed Mary Barrons.

*Celanese**

RAYON CLAIRANESE*

In selecting a slip of this beautiful taffeta, you may choose from 25 lovely colors. As simple to launder as a handkerchief. Price, about - - - $2

When you order from your local store, give them your brassiere size.

*Reg. U. S. Pat. Off.

**Lord & Taylor** NEW YORK

CHICAGO . . . . . *Mandel Bros.*
BALTIMORE, MD. . *Hochschild Kohn & Co.*
ATLANTA . . . . . *Rich's, Inc.*
BOSTON . . . . . *Jordan Marsh Co.*
BUFFALO . . *Adam, Meldrum & Anderson*
CLEVELAND . . . *The Higbee Company*
DETROIT . . . . . *The Ernst Kern Co.*
PATERSON, N. J. . . . . *Meyer Bros.*
PHILADELPHIA . . . . . *The Blum Store*
PITTSBURGH . . . . . *Jos. Horne & Co.*
PORTLAND, ORE. . . *Meier & Frank Co.*
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WASHINGTON, D. C. . . . . *Jelleff's*

★ AND AT LEADING STORES EVERYWHERE, INCLUDING CANADA

**WIN $50** *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp., 105 Madison Avenue, N. Y. C.*


# VOGUE COVERS

**A** ....A is for Automat, all shiny and bright. Our favourite is the one at 545 Fifth Avenue. It's jammed at lunch and dinner-time—but, after rush hours, its shining, clinically white walls take on a soothing, anæsthetic quality. A nickel in the slot will give you about the best cup of hot chocolate in town, and the baked apples—for a dime—are golden and transparent.

**B** ....B is for Billy's, for steak and for beer. One of the oldest bars in New York, Billy's (at 1020 First Avenue) is like one of the old-time saloons that used to be found all over America. There's a gruff masculinity to the place, with its red-checked table-cloths, its old-fashioned gaslights. Billy's is old, but the crowd that goes there is young and gay.

**C** ....C is for Chambord, whose chefs are *sous cloche.* This pleasant restaurant at 803 Third Avenue, near Forty-Ninth Street, has as its decorative pièce de résistance a huge glass window through which you can watch the cooks at work in their oversize Provençal kitchen. The world has beaten a great macadamized highway to its door, and Chambord is generally bursting with people in search of superlative French food.

**D** ....D is for Danceteria, the young crowd's discovery. Unconfused by *décor* or *chichi* of any kind, this is a big, bright, boisterous, Broadway-at-Forty-Second-Street spot, the automat of the dine-and-dance places.

For about seventy-five cents a head, you can dance to the rhythm of two orchestras (one rhumba, one jitterbug), eat about three sandwiches, and drink beer—for a dime a glass.

**E** ....E is for East River Drive, the car-owner's delight. From Forty-Ninth Street right up past the Triborough Bridge, you race along, past little parks, under buildings, through great, stark-white arches. It's smooth, fast, four-laned, and American.

**F** ....F is for Frankfurters, sometimes known as hot-dogs. Dotted throughout the city are the Nedick's stands—small and of tile that is almost white, these little shelters have no doors or windows, and look like stunted arcades—but they're hot-dog heavens.

**G** ....G is for the Grand Central News Theatre, for minutes to spare. It's a perfect solution to between-train or before-train problems. A cosier place to meet than the Information Booth, too. Incidentally, you'll never have to sit through a musical short here—they are taboo.

**H** ....H is for Hansom cabs, that start from the Plaza. There's a fine nostalgia about riding through the Park in one of these ancient carriages, and talking to the cabby. The clippety-clop, the seemingly unmoving pace, has a wistful and certainly an "*à la recherche du temps perdu*" charm. Be sure to haggle a bit with the cabbies over the cost of your expedition—they'll listen to reason if it's presented to them in the proper light.

**I** ....I is for Indian Art, right through the ages. The Museum of Modern Art, at 11 West Fifty-Third Street, is doing for American Indian Art just about what it did last spring for Mexican Art, and has assembled for this show one of its "complete to the last detail" exhibitions. Included are even some modern clothes, designed by Frederick Picard, which use the beading, embroidery and silver work of the Indians. You'll be amazed, moreover, at some of the ancient paintings which are incredibly modern in technique. (More about this on page 97.)

**J** ....J is for Jack and Charlie's, usually called "21." Without music or entertainment—except that furnished by celebrities looking happily at each other, and by the chefs' superb cooking—Jack and Charlie's manages to survive; and following the example of the green bay tree—it flourishes.

**K** ....K is for Klein's, down on Union Square. This fantastic emporium offers clothes at infinitesimal prices. There are no fitting-rooms—it's a kind of "free for all—hold onto your hats" affair—you try on your choice in a community fitting-room, completely devoid of privacy. And what is more, you are quite likely to unearth a bargain, if you don't include personal depreciation in your estimate.

**L** ....L is for LaGuardia Field, with the planes all about. If you're curious about the "on the ground" activities of a great airline, call American Airlines and make a reservation to go on a tour of their plant at LaGuardia Field. On this tour, you'll explore the three great American Airline hangars, each one bigger than a football field.

Above all, however, you'll see the very nerve-centre of the airline, the flight-control office, from which the line keeps in touch with its pilots in the air, and where the pilots come before taking off, to chart their course, check the weather.

You're even taken into the workshops, where the great birds are overhauled; and where the engines, after every six hundred hours flying time, are taken apart and put together again.

**M** ....M is for Museum of Modern Art, at 11 West Fifty-Third Street. Early in February in the Members Room, the Museum is showing a collection of paintings by Witold Gordon, including those seen in this issue, on pages 64 and 65. These paintings show the true face of America—its houses, churches, and gas stations. Stripping it of the fog of habit, Mr. Gordon gives the familiar scene a fresh inventiveness, a gaunt, unexpected beauty.

**N** ....N is for *New York Times,* symbol of respectability. If you want to get a "behind the scenes" picture of a great newspaper, the *Times* conducts four "backstage tours" a day.

This is an expedition for adults, excludes children under fifteen, includes a visit to the composing room, news room, editorial room, the morgue (old clippings and file room), and the presses. You'll get the real feeling of

# THE TOWN

this great paper, and, in true *Times* manner, you'll see all the sights that are fit to see.

**O** ....O is for the Oyster Bar in Grand Central Station. You needn't be seduced by the familiar hot breath of oyster stew that pervades the place—instead you might try the steamed clams. They take about fifteen minutes to prepare, but are well worth braving the noise, the bustle, and clatter that surround you.

**P** ....P is for Photomaton, where they take lots of pictures. At 1575 Broadway, you'll find one of those mass-production photographers. For twenty-five cents, you get eight pictures of yourself; taken in twenty seconds, they are developed, printed, and in your hot little hands in eight minutes.

If you want a recording of your voice, you can have one of these, too, for fifty cents. If you've never heard yourself talk, you're in for a surprise.

**Q** ....Q is for Quiet Please at Radio Broadcasts. If you want to see your favourite show in action, don't write the network. Instead write the sponsor, allowing a few weeks for your negotiations. Your conscience permitting, add a plaintive note to your request, something about "won't be in town long and must see the Hoopdedoo Hour." This is likely to speed up the results.

**R** ....R is for Ruby Foo, with Chinese food for you. Ruby Foo, an enterprising Chinese woman, started her first restaurant in Boston. Now, an American success story, she owns a whole chain; a restaurant in Miami Beach and two in New York.

Our favourite of the New York branches is at 240 West Fifty-Second Street, where you will get about the best lobster Cantonese in town.

**S** ....S is for Sixth Avenue Subway, in all its new glory. It's quite the Glamour Girl of the subways. At Forty-Second Street, you go underground along a rich Burgundy-red tiled passage, past a food counter in robin's-egg blue, with leather stools to match.

Be sure to notice another decorative touch, each station is marked (as are all subway stations) with the usual name and number, but on the Sixth Avenue there's also a broad stripe of coloured tile—a different shade for each station.

**T** ....T is for Toffenetti, the restaurant with the potato windows. On the corner of Forty-Third Street and Broadway, there is a glass-inclosed restaurant, its windows piled high with mountains of Gargantuan Idaho potatoes. They are quite irresistible, and to order one of these giants baked à la Toffenetti is as wise an end to a big evening as the traditional glass of milk.

**U** ....U is for United States Army at Governor's Island. One of the most important posts in the country, Governor's Island also happens to be one of the loveliest. There's a mellow, well-aged look to its slate-blue houses and to the more-pink-than-red-brick barracks. This is a headquarters post, and at present is filled with generals. To get there, you drive down to the Battery and catch the Governor's Island ferry, which takes visitors to the Island leaving every half-hour—it's only a fifteen-minute trip.

Though there's usually a certain amount of drilling going on, and sometimes a parade, it's best to call up and find out the exact activities of the day—the Army is pretty unpredictable.

**V** ....V is for Village Barn, which looks like a farm. At 52 West Eighth Street, it recognizes a wistful longing among certain city dwellers, plays up the farmyard angle.

Here in a cornstalk atmosphere, there's always a rather rowdy kind of fun; hill-billy music, square dances, and a floor show that almost inevitably includes an animal act. If you're in the mood, it's gay and amusing.

**W** ....W is for Whitney Museum of American Art. Down at 10 West Eighth Street, the Whitney Museum is having its annual 1941 exhibition of All-American artists. There are over two hundred exhibitors showing sculptures, water-colours, drawings, and prints, in an enormous show that's alive, vibrant, and sometimes almost jarringly diversified.

Included are, for instance, sculpture by Zorach, de Creeft, and also by Jo Davidson; water-colours by Henry Billings and Kuniyoshi; prints by, among others, John Taylor Arms.

**X** ....X marks the spot for a swing afternoon. The Village Vanguard, at 178 Seventh Avenue South (you doubtless know it as the original night-club home of the Calypso Singers), is adding an extracurricular activity to its usual schedule.

Now on Sunday afternoons at 2 P.M., swing addicts, it is planned, will gather here for a jam session. All the aristocracy of swing are expected at these Sunday meetings—among the star performers will be Joe Sullivan, the barrel-house pianist, and the famous trombonist, Jay C. Higginbotham.

**Y** ....Y is for Ye Tea-Room. Elizabeth Reynolds, one of the pleasantest restaurants in town, sails along under the banner, "Kentucky serves a meal."

Mint juleps, incidentally, are no mere summer drink here, they are an all-year standby—on the theory, perhaps, that winter is certainly its own punishment.

**Z** ....Z is for Ziegfeld Theatre, which now houses movies. Built for Florenz Ziegfeld in the Expansive Twenties, by the designer Joseph Urban, this theatre was the great Ziegfeld's pride. In its dramatic simplicity of design, it was the perfect frame for the lushness of the Ziegfeld extravaganzas.

But like so many theatres in America, it was eventually sold (to the Loew's movie chain), became a movie palace. All that is left of its "glorified girl days" is to be found on the mezzanine floor—a collection of pictures of Ziegfeld girls, Ziegfeld memorabilia.

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# WINES AND FOODS

## From all over the world, come substitutes and alternatives for blockaded importations

AMERICA is now faced with the challenge of producing substitutes and alternatives for the wines and foods heretofore imported from Europe. There is a limited supply of French wines on hand; there is still a small amount of caviar, cheese, pâté de foies gras, and the like from abroad. But probably not a single bottle of wine has been shipped from France since last June. And the shipments of food from the blockaded countries are practically non-existent.

America is meeting the challenge. And not only from the United States, but from South America, Canada, Java, Australia, South Africa, come products that we formerly obtained from two or three European nations.

In many cases, the domestic products can not be called mere substitutes. Some of them are special products in their own right. It is true there are domestic Sauternes, Chablis, and other French-type wines. But there are also American wines called after the districts in which they were produced, just as the French wines were named for the regions in which they were made. As yet, there are no great American wines. But in four or five years, there will be. The present American wines compare very favourably with good, average French wines.

### FROM ALL OVER COME WINES

French cognacs and champagnes are becoming very scarce. It will take a few years before we produce a really good brandy. And it will take a little time before we have a really great champagne. But there are two or three Californian champagnes that are just as good as some of the lesser French champagnes. One that we have tasted—Korbel Brut—is excellent.

Unblockaded neutrals from all over the world are shipping wines here. The Portuguese ship their Sauternes and Chablis types through the free port of Lisbon. From Lisbon, too, are shipped Spanish sherry and very good Spanish table wine—red and white Riojas. The Chilean San Jose wine is excellent—a smooth, feminine wine compared to the pungent, masculine Rioja.

There is a South African brandy—not as good as the French, but pleasant nevertheless. A Dutch beer now comes from Java—made by the Dutch plant in the Dutch East Indies. Rum is plentiful, and rum drinks are becoming increasingly popular. The Argentine is sending us vermouth. Whisky is still arriving from Scotland; port is here in large quantities.

Although there are, at the moment, no really adequate substitutes for Benedictine, Cointreau, Chartreuse, etc., there are many pleasant domestic cordials. Several firms here are trying to produce cordials and liqueurs similar to those made on the other side. The domestic Triple Sec, Curaçao, and Green and White Mints are very agreeable. There are good cherry and apricot liqueurs made from fruit essence, using Californian brandy as a base. There is a delicious domestic liqueur—St. Marno—which is similar to Benedictine. Old New England Rum is a very good substitute for brandy. And there is a spicy liqueur from Jamaica, called Pimento Dram, that is excellent.

### POINTS TO REMEMBER WHEN BUYING WINE

When you buy domestic wines, there are one or two things to keep in mind. Find out where the wine was made, what grapes it was made from, who bottled it and where. The best vineyard regions in the United States include the Coast districts of Northern and Central California; the Finger Lakes

# FOR AMERICA'S CUPBOARD

district of New York State, and the Lake Erie Islands north of Ohio. Look for the district name on the label of the wine you buy.

Look, too, for the names of the grapes from which the wines were made. In California, among the top grapes for red wine are: Cabernet, Pinot Noir, and Gamay; and, running a close second to these, Zinfandel, Barbera, and Mourestel. For white wine, Pinot Blanc, Riesling, Sauvignon Blanc, Folle Blanche, Sylvaner, Simillon; and, second to them, Ugni Blanc, Green Hungarian, Burger, and Gutedel. In the East, the fine grapes for white wine are Delaware, Elvira, Catawba, Moore's Diamond; and, secondly, Dutchess, Iona, Diana, and Salem.

### DELICACIES IN THE WAY OF FOOD

As for the food delicacies that usually came from Europe, many adequate substitutes and alternatives are produced in the Americas and Canada. There is an excellent Westphalian-type ham made in America. In fact, good Polish-type hams are made all over the country. The Lake Champlain smoked sturgeon is extremely good. Smoked salmon appears from Nova Scotia and from the Columbia River. The King Chinook smoked salmon is delicious—made from the finest variety of fish in the Columbia River. Pennsylvania provides the Lebanon sausage—a delight to any gourmet.

The sardine industry is centered in Portugal, so sardines are arriving without much difficulty. The Norwegian sardine, like all the Scandinavian salt fish, is prevented from reaching us by the blockade.

Importations of all delicacies from England are fairly regular. England is so anxious to build up a credit balance of American dollars that she is sending us all the surplus food she can. Jams, jellies, water biscuits, cakes, shortbreads, and puddings are all arriving.

### INSTEAD OF FRENCH AND SWISS CHEESES

As for cheese, gourmets need not despair. There are a few sparse shipments of Swiss cheese, but the voyage through the Mediterranean to Lisbon is a hazardous one and makes the shipment extremely difficult. But there are many fine domestic cheeses made in the United States, Canada, and South America—foreign-type cheeses that are quite successful substitutes for the imported product. There (Continued on page 153)

VOGUE STUDIOS

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PLEASE ADDRESS YOUR INQUIRY TO DEPT. V

# AMERICAN INDIAN ART

(Continued from page 97) contemporaries of the mammoth, the mastodon, and the camel—by a process which no sculptor to-day is able to reproduce.

The second fact is that there still stands, not far from the Painted Desert of Arizona, an Indian village named Oraibi, which, for more than a thousand years, has been continuously inhabited by the same tribe of people. So that when, in Genoa, those three nomadically inclined Italians—Columbus, Vespucci, and John (Giovanni) Cabot—were planning their respective journeys to the barbarous land which they knew would be Asia, but, surprisingly, turned out to be America, a family of Hopis had already, and in a single settlement, spent six hundred turbulent, but presumably happy years. And, as if further to show his dire ignorance of geography, Columbus, believing himself in Asia, bestowed upon the true Americans he chanced to meet the name of Indians, a misnomer to which we have forced them to cling.

### ANCIENT INDIAN ART

It is difficult to believe that, despite the hardships which such tribes were forced to endure—their battles with the elements, their wars with rival tribes, their loss by plagues, and their difficulties in hunting game—before the Spaniards had introduced them to horses—they were still able to create such significant works of sculpture, weaving, ivory carving, shellwork, basketry, jewellery, and embroidery, all of it dignified in design and full of indefinable elegance. The miracle is the more striking when we remember that, even as late as the thirteenth, fourteenth, and fifteenth centuries—the æsthetic peak of Indian art—their tools were practically of a neolithic order, being still devised of flint, bone, wood, horn, and stone.

René d'Harnoncourt, who principally planned and assembled this exhibit, has pointed out the difficulty of classifying the art of Indian tribes according to their racial or linguistic origins, since their cultural development seemed to depend on other and quite outside influences. The Comanches, for instance, who lived by hunting, were a warlike people, and followed rituals of a definitely individualistic pattern; were related, both by origin and language, to the Hopis, who were peaceful farmers, lived in orderly villages, and engaged in avowedly collective activities.

The problem of classification is also complicated by the fact that a tribe sometimes altered the direction of its culture when it took on new vocations, or new manners of living. The Navajos, for example, were at one time a warlike people, but happened, two hundred years ago, to acquire, from the Spanish, the art of sheep-raising, an occupation then unknown to the Indians and, actually, a little foreign to their nature. But that fortuitous detour in their destiny made them the greatest of sheepherders among Indian tribes.

There were two arts in particular which the Indians invented and brought to a high degree of perfection. One was the art of sand painting, the results of which were extremely perishable—sometimes surviving for a single ceremony only. This was the process in which, by pouring grains of differently coloured sands into original patterns, they achieved amazingly satisfying geometrical designs. The Navajo medicine-men still—the sands trickling from creases in their hands—create designs (curative in their purpose, and impromptu in their manner of origin): which are as delicate as if made with a camel's-hair brush.

Their other special art was one which flourished chiefly among the Plains tribes, west of the Mississippi—the art of embroidery with quills. In such works porcupine quills were in most general use, since they were easy to arrange and could readily be shaped or flattened like straws, and dyed, either in quite sober or else fantastic colours. This is an art of the greatest antiquity, examples of it having been found in tombs two thousand years old.

One of the remarkable exhibits at the Museum is a replica of a pictograph, or panoramic painting, that was discovered on the wall of a canyon in Southern Utah. The mural is sixty feet long by twelve and one-half feet high, and was, nine hundred years ago, created by ancestors of the present Pueblos. It was, as the replica shows, a work of subdued and distinguished character, and composed with a fine eye to balance and organization.

The most amusing of the objects seen at the Museum is an ancient pottery bowl that reveals a swarm of mosquitoes in flight, an odd conception which might cause Walt Disney a pang of envy. The bowl (the work of an ancient potter of the Mimbres tribe) was discovered in a tomb in New Mexico.

The mysterious, almost magical way in which æsthetic influences spread themselves about America in those far away prehistoric days is attested by some of the exhibits in this Show. For example: many of the objects indicate a strong Mexican influence. That such a flavour might have been transmitted to tribes inhabiting the Northern shores of the Gulf of Mexico is, of course, entirely credible. But to see the same tendency spreading up the Mississippi Valley, even to the borders of Lake Erie, is certainly a matter for wonder. In fact, the Mexican influence, during the fourteenth and fifteenth centuries, was more often met with in the region of the Great Lakes than it was on the likelier Pacific seaboard. To quote another improbability: An example of the famous plumed serpent, a favourite theme among archaic Central American and Mexican sculptors, was recently uncovered as far north as Ohio.

### THE MIGRATION OF INFLUENCES

In other words, there were, even in the æsthetics of prehistoric times, contagious influences which were almost hemispheric in their orbits, both as to conception and execution. The most probable explanation is that the migrations of a given influence might, in such early periods, have consumed a thousand years; whereas to-day, if a new talent—Dali, let us say—suddenly appears in Paris, a hundred or so imitators will, in a year's time, be copying his work—neat but irreverent tricks with eggs, watches, crutches, and pianos—in the most remote corners of the world.

# AMERICAN INDIAN ART

The art of our Indians resulted, as every true art does, from two factors: one racial, the other geographical and climatic. Actually, it is not—as our painters and sculptors have too long believed—a "primitive" art at all, since it derived from an extremely ancient culture, from men who, with skill and feeling, had, for thousands of years, perfected their highly specialized styles and techniques and who, on the geographical side, had with something like ecstasy breathed our air, explored our deserts, charted our rivers, roamed our mountains, and hunted our plains.

THE AMERICAN SOIL

But the psychological problem confronting the modern artists of America has not been so simple. It has been greatly complicated by the fact that though they have been motivated by the stimuli of the same hills, valleys, waters, sky and soil that enkindled the Indians—their racial heritages have been in no sense American, but have traced directly to England, Holland, France, Spain, Germany, etc.

Our artists, therefore, have found their alien blood in conflict with the geography and climate against which they have elected to paint and live.

The French painters, of course, Watteau, Claude, Courbet, Segonzac, and the artists of England, Italy, Spain, Russia, as well, had no such problem on their hands, since, in the reservoirs of their unconscious, the magical forces of race and soil were inseparably ingrafted.

The mere literal, or half-literal, painting of an American scene or landscape—Inness, or Benton, or whatever your examples—is not enough if, due to psychic disagreements, the observation becomes superficial, or confused, or the spirit divided, and so, not completely involved. For the prime requisite in a work of art is not the accuracy of its observation, but the deep, almost ancestral, quality of its feeling.

Rather than search out the ancestral properties of our Indian cultures, our artists, designers and craftsmen, alike, have—perhaps from a feeling of superiority or disdain—devoted themselves to copying British, French, Spanish and Italian masters, whose geography and climate are at obvious variance with our own. The result has been that our art in America has become a glorified patchwork of foreign influences, bearing few traces of our ancient and majestic past, evidences of the force and beauty which are so patent in this exhibit.

Painting, in some form or other, was everywhere to be found in the cultural past of the Indians, particularly among the tribes of the Plains. Their walls, pottery, shells, woodwork, skins, and tepees were all prodigally painted. Again, sculpture was an art that was, from the beginning of recorded time, indulged in. It reached a high state of development among many of the tribes, particularly such of them as fished and hunted along the shores of Oregon and Washington. The art of the potter also flourished from the earliest days. In the Southwest, for example, pottery was created uninterruptedly for more than fifteen hundred years, though, among the Eastern tribes, it became extinct, when the factories of the whites rendered the making of Indian pottery unprofitable.

The designs of the potters and weavers were never duplicated. They emerged from haphazard inspirations as the work proceeded, and not—as was the case among the whites—from previously executed drawings. Even today the design of a Hopi woman's bowl, or a Navajo weaver's blanket, begins at random, but, in some inexplicable way, completes itself inevitably and at precisely the right point.

The potters of the Northern Pueblos, who reached the height of their art in the twelfth and thirteenth centuries, employed the greatest imaginable skill in executing designs over the convex and concave surfaces of the outside and inside of their vessels.

A genuine art of the Indians was that of costume making, which depended almost entirely on the use of skins, feathers, and furs. To take one example only: few objects in costuming are more breathtaking than the bonnet of an Indian warrior, in which the eagle feathers were so selected and sewn that they stirred and seemed magically to change colour in the wind.

THE PREHISTORIC SECTION

In the prehistoric section of the Show, the sculptures are the objects of the most commanding interest. Indeed, it is certain to be a little humiliating for our contemporary sculptors to expose themselves to the mysterious powers of these ancient carvers. It can certainly be claimed that the ability to create really significant and revealing images in clay, ivory, wood, or stone is one of the rarest gifts to which man has been made heir, and yet these American sculptors of five hundred, or even a thousand years ago, were possessed of a power more secret and magical than has been bestowed upon the sculptors of to-day. The emphasis in these ancient sculptures is always upon spirit and never upon photographic exactitude. Indeed, it is easy to see that the works were always born of what was a purely æsthetic urge, since they apparently served no useful purposes. The result of so subjective an attitude was that their images do not to-day seem mere echoes of gods, animals, or mortal men, but figures actually enlivened by an interior spirit of their own.

FABULOUS MOUNDS IN OHIO

One of the most important *trouvailles* of early Indian sculptures was that made in Southern Ohio, not far from Zanesville, where, in one mound alone, one hundred and forty-five carved objects—men, birds, and animals—were exposed to view. Eight of those discoveries are in the present exhibit. One of them is an amazing and evocative figure of a man, a stone sculpture dating from the fourteenth century.

Such Ohio carvings were, for the most part, of a less intricate and delicate type than the examples we can also observe here of the prehistoric Eskimo sculptors, who excelled in woodcarvings, which, however fine, were decorated (Continued on page 152)

Tomorrow
a Younger Girl will take over my job
— A YOUNGER ME!

I shall begin today, by entering my beauty salon. Here, trained eyes will inspect my dull brown hair, note every aging streak of gray. Soon, a glistening shower of foam will bubble around my head, and I shall shut my eyes, relax every tired nerve. When I open my eyes again, I will see what appears to be a new face in the mirror—*my* face, framed by sparkling, lustrous hair—hair with the soft appearance of youth! I will straighten my body. My eyes will come alive. And tomorrow a new, younger me, will walk into my office. For I shall have had an Eternol Treatment!

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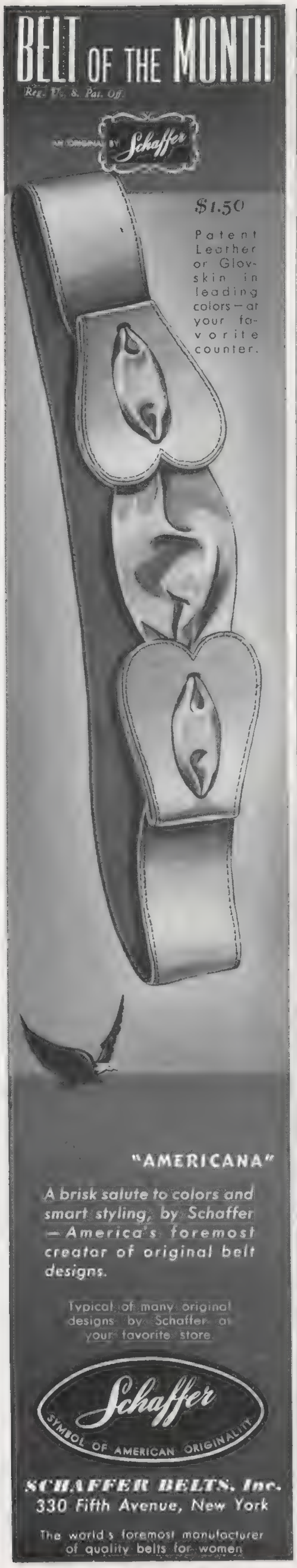




# AMERICAN INDIAN ART

(Continued from page 151) with lace-like and engraved patterns. One exquisite fragment of this old art—a polar bear head—shows the subtlety of the ancient Eskimos, who so often resorted to all-over patterns in order to accentuate the very slight modeling of their creations. Some of these works even combine two unrelated subjects; a man, for example, is shown as half-man and half-seal, and other inventions similar to those of the modern Surrealists.

The second section of the exhibit at the Modern Museum is devoted to works created after the Indians had come into their contact with the whites. In this division, we can trace the æsthetic preoccupations of the Pueblo Farmer, the Navajo Blanket Maker, the Apache Mountain Dweller, the Seed Gatherer of California, the Desert Dweller of Arizona, the Fisherman of the Northwest Coast, the Eskimo Hunter of the Arctic, and the Roamers of the Plains, a division constituting a fifth of all the Indians in America.

The third section of the show is given over to contemporary Indian products—objects that have already, or will, perhaps, in the future, find their rightful places in our modern industrial world. Here we see well-designed pottery, jewellery, belts, embroideries, rugs, blankets, fabrics, and shells, all of it in distinguished taste. What is also classed as a part of that section is a gigantic totem pole, thirty feet high, elaborately decorated and carved, and the work of a Haida Indian. It was brought here from Wales Island, Alaska, perhaps by huskies. At any rate, it has been erected, on a part of the Museum itself, in order to attract visitors—Eskimo or otherwise—to the exhibit.

It must be remembered that a factor that has greatly minimized the chances of uncovering early Indian art objects is the extreme difficulty of their preservation, since the perishable objects—wood, textiles, skins, paintings, embroideries, feathers, et cetera—so soon disintegrate that only objects in pottery, bone, and stone are left. Indeed, the works that remained probably amounted to less than five per cent. of the total treasures buried.

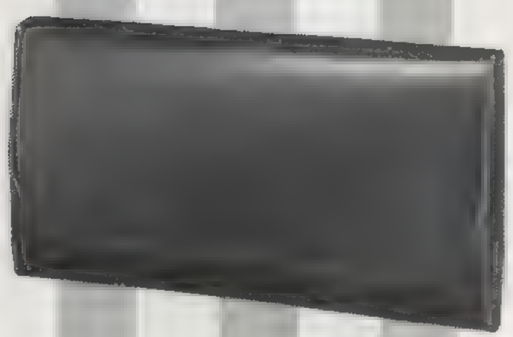
The entire exhibition, which contains a thousand objects, and will remain current until April 15, was assembled by René d'Harnoncourt, General Manager of the Indian Arts and Crafts Board at Washington, assisted by Frederick H. Douglas, Curator of Indian Art at the Denver Museum.

Altogether, the two begetters of the show, as well as the Modern Museum, and, quite particularly, the hundreds of artists who contributed so greatly to its success (many of them, alas, dead these thousand years), have reason to be quite inordinately proud.

A final word to explain that, as this review was being written, a comprehensive catalogue was announced for publication, with over two hundred pages, sixteen colour-plates, and one hundred and fifty illustrations in black and white.

Rolfs LA GARDE

HANDBAGS



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BY Rolfs

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# WINES AND FOODS FOR AMERICA

(Continued from page 149) is an Argentine Roquefort and an Argentine Gorgonzola, both of which are very agreeable. There is a Canadian Oka cheese from regions similar to the Swiss—high and cold. There is a Canadian Camembert very similar to the French. You'll find, too, a mellow, red-coated Chantelle cheese that resembles Port du Salut, which is very good indeed. And an excellent, straightforward American Coon cheese made in New York.

The University of California makes a very good Cheddar cheese. There is a cheese on the order of Bel Paese, perhaps not quite as soft, made by Italians out West, called Teleme. In Illinois, a "Blue Cheese," similar to Roquefort is made. From Wisconsin comes a very agreeable Edam cheese. Wisconsin is also experimenting with the Scandinavian-type cheeses, such as Gjetost and Noekkelost. In Michigan, an Italian family is making Provolone, Provoletti, and Romano cheeses. As these have to age, they will not be ready for another year. There are good domestic Goudas.

From the Argentine comes a Reggiano cheese very similar to the imported. From Uruguay comes a Holland Edam-type cheese. There is an Argentine Blue cheese, and an Argentine Baby Gouda similar to the Dutch variety, although not quite the same, which is made partly from skimmed milk.

### WHERE TO FIND ALL THESE

Look for any of these delicacies in food specialty shops, and in the delicacy departments of the large department stores. You'll also find delicious fruits, preserves, figs, olives, and the like from California, and really excellent domestic Crêpes Suzette and Babas au Rhum put up in jars all ready to serve.

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# MY COOK IS A PUERTO RICAN

By Harriet Wagner

SHUFFLING nonchalantly about the huge kitchen in her red-and-blue woven grass slippers, my cook, Concepcion, resembles anything but a mistress of her art. About her head, she ties a white towel, not to keep back her Indian-black hair, but to prevent her from catching cold should a breeze from the adjoining patio cool her too suddenly as she bends over the charcoal-stove.

Concepcion refuses to use the bright and shining electric range. A stove to her is an apparatus into which she inserts *carbon* or wood. Uselessly, again and again when the new stove was purchased a year ago, I would make her stand beside me as I turned on its electric switch.

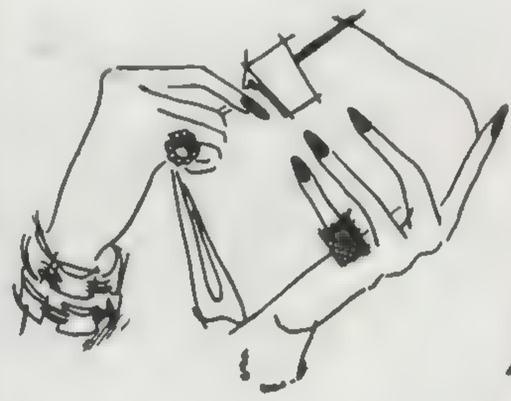
*"Ave Maria santisima!"* she would exclaim as the burner glowed red. And throwing her full skirt over her head, she would run terrified into the yard to hide behind a banana plant.

But I will not sell the range; I know that, in time, she will become as enamoured of it as she is of the electric ice-box. Day after day, I catch her giving the ice-box little loving pats as she goes by, and, at times of defrosting, woe be to any one who disturbs her! Angel, the lean house-boy, and I stay far from the kitchen during this ceremony, until, with great pride of possession, she summons us to her. Standing with arms akimbo, she views her treasure and, beaming at me, states, "How very beautiful it is now, *Señora.*"

A long, fat native cigar dangles from her lips as she works. As a concession to me and my American ways, she does not light it until after the evening meal is over and she is free to sit upon the low stone fence behind the house, to gossip in Spanish about news of the day with the other domestics of the neighbourhood.

Concepcion's culinary specialty is *asopao,* which means "souped" in English. To any one who has eaten it, rice and chicken dressed up in the Puerto Rican style is a dish worthy of the most superlative adjectives. Here is the way she makes it.

ASOPAO: Cut up and boil a good-sized chicken, with a bead of garlic and one onion. Remove the chicken from stock. When cool, skim off the grease. Boil two cupfuls of rice in the chicken stock until the rice remains firm and almost dry. Fry in two tablespoonfuls of bacon grease: two large tomatoes, two onions, two green peppers, one cupful



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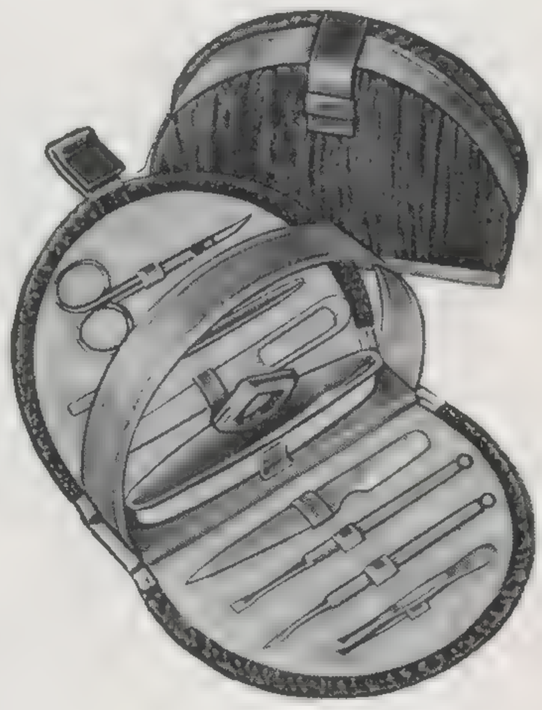

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# MY COOK IS A PUERTO RICAN

of fresh garden peas, and one-quarter of a pound of smoked ham. Heat the chicken. Do not remove it from the bones, but add it to the rice and fried mixture. Place in a mound on a large platter. Cover the top with slices of sweet red pepper. Garnish the platter with asparagus tips that have been heated. Serve hot for Sunday-night supper.

In three days, we shall eat crab. No matter how much I urge Concepcion to prepare it for to-night, she will not do so. The ceremony of getting one from the beach to my table requires thirty-six hours at least. No wonder our appetites are whetted almost beyond endurance at the thought of waiting so long for this extreme delicacy.

JUEYES EN ALCARAPACHO: Boil live, fresh crabs in salt water as you would lobster. When they are cool, remove all the meat, taking care to preserve the shell intact. Mix the crab-meat with one cupful of ground ham, one cupful of boiled white rice, four capers (cut up in small pieces), one cupful of tomato pulp, and salt and pepper. Place this mixture inside of the crab shells. Dip in beaten egg, and bake in a moderate oven until the egg is set. Serve hot.

Out in our back-yard, tied to long pieces of string attached to sticks in the ground, are four huge land crabs. Three times a day for three days, Concepcion will lay little mounds of dried corn at their feet and let them feast at their will. She does this because thin crabs make a bad supper. Besides, may they not have been contaminated by something that they ate the day before they were caught?

We purchased them from Tomas, the barefoot vendor, who stopped before our balcony this morning. A five-foot pole lay across his shoulders. Hanging down from it, and covering the front of him, swung hundreds of crabs. He had caught them the night before on the beach, with the help of a candle held inside an upside-down paper sack, which lighted up the sands as a lantern.

A picnic or informal supper offers no menu problem to Concepcion. I long ago gave up suggesting assorted sandwiches and salads. Cold food, even on the hottest day, is an abomination to her, and she will have none of it. As despotic ruler of my kitchen, she invariably insists upon a pig-roast.

To buy the suckling pig, Angel and I set out at the earliest possible moment for the market-place.

Arriving at the market, Angel puts on his shoes (which have been lying on the floor of the automobile beside him), and, pushing aside the throngs of noisy people who crowd about us, we manage to go from the sidewalk (Continued on page 156)

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# MY COOK IS A PUERTO RICAN

(Continued from page 155) through the open doorway. The scene is a bedlam of sights, sounds, and smells.

Salesmen of neckties offer their wares, undoubtedly encouraged by glances from Angel, who hopes that I will buy him one as a present. Some one wants to sell us pottery water-jugs, jasmine flowers, and plaster-of-Paris cats to adorn our house. A raucous-voiced individual insists that we buy an enormous painting of the Christ.

Angel's patience is tried. Pushing them off as though they were flies, he leads me past breadfruit, *tayotes*, and guavas to the meat department. We recognize it by the red fish hanging above the counter on great metal hooks.

Since my house-boy knows more than I do about the requirements for a good suckling pig, I leave him among the live goats, squealing chickens, and guinea-hens to choose our pièce de résistance. Since the plantains will take the place of potatoes and bread, I need only buy the contents for the fruit cup (mangoes, papaya, and oranges, over which Concepcion will pour a little sherry). Her suggestion for a salad is watercress and thin slices of alligator-pear, for she knows that *lechon asado* is best when eaten with very little else.

As I loiter over the vegetables, I remember driving up into the hills on moonlight nights and meeting the country people on muleback, coming down to sell their farm products.

Angel rejoins me—the squirming pig under his arm—and we start for home. His usual sunny face is sullen. Remembering his shoes (which he wears to-day as a special occasion), I venture to offer my sympathy.

*"Pues, no, Señora,"* he says, apologetically. He is irritated only because we were cheated. Since I, the Americana, had foolishly gone with him when he approached the meat section, the price of the pig had been doubled. All Americans are supposed to be millionaires.

Before going home, we stop not far from the market to engage the musicians. Four of them are playing dominoes outside on the sidewalk. After much arguing about a fair price for their services (while I keep discreetly in the automobile), Angel makes his bargain with them. They are to come during the evening with guitars and the gourd-like *guichero*, to stand outside below my balcony and give us a serenade. In Puerto Rico, music is as essential to a good party as is the food—especially on nights when the moon is full and palm fronds glisten.

We arrive to find Concepcion singing the *"Borinquena"* lustily, as she wraps the luncheon beef in papaya leaves to make it tender. An *arroz con coco*, her favourite dessert, is cooling on the kitchen table. Here is the recipe:

COCONUT RICE: Pour one cupful of hot water into an opened ripe coconut to soften it. Grind the meat so as

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to extract as much milk as possible from it. Boil together two cupfuls of rice, one cupful of sugar, and a piece of ginger. Add the coconut meat (which has been ground) and its liquid to the rice when it is done. Mix into this a handful of raisins. Put in a pan and bake for ten minutes, or serve just as it is.

Following are other dishes that Concepcion does to perfection.

GAZPACHO ANDALUZ
(Cold Soup)

1 large tomato
1 onion
1 large cucumber
1 pepper
1 garlic
Salt to taste
1½ cupfuls of water
½ cupful of vinegar
⅓ cupful of olive-oil

Grind the garlic, salt, and pepper. Add oil and vinegar. Let this stand one hour; then add the vegetables, which have been cut in tiny pieces. Add one and a half cupfuls of water, and let the mixture chill in the ice-box overnight. Serve on a warm day.

COCIDO À LA ESPANOLA
(Spanish Stew)

2 quarts of water
1 cupful of chick-peas
½ pound of beef
1 pig's foot (cut at the joints)
1 Spanish sausage
2 teaspoonfuls of salt
¼ cupful of tomatoes
¼ cupful of onion
½ pound of potatoes
½ pound of string-beans
½ pound of cabbage leaves
½ pound of carrots

Soak chick-peas overnight. Parboil them and then add beef, pig's foot, sausage in half-inch slices, tomato, and onion. Cook slowly. When partly done, add the salt. In a steamer above the kettle in which the stew is cooking, place the cabbage leaves (whole), potatoes, which should be about the size of an egg, and whole carrots and string-beans. When the vegetables are tender, place them on a large platter on top of the stew. As a garnish—use sweet red peppers cut into one-half inch strips.

ARROZ GUISADO
(Rice in Creole sauce)

¼ cupful of chopped ham
¼ cupful of chopped salt pork
2 teaspoonfuls of salt
1 teaspoonful of vegetable colouring
1 tablespoonful of capers
1 teaspoonful of herbs—wild marjoram, coriander, parsley
½ cupful of chopped onion
½ cupful of chopped tomato
½ cupful of chopped peppers
¼ clove of garlic

Sauté ham and pork well. Add all other ingredients and cook for five minutes. Wash one cupful of rice and add it to the sauté, mixing well. Add one quart of water and cook slowly until the rice is tender and the water is all absorbed. Cover with plantain leaves and set aside in a warm place until time to serve. This is a good cold-day dish.

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# AMERICA DELIVERS THE GOODS

(Continued from page 111) are finding themselves rather more free than imprisoned with the loss of Paris as an inspiration.

American cottons have never had a rival. American-grown cotton is so much a part of our heritage, history, and economics that we have always woven it with imagination and a practised hand. True, the Swiss excelled in organdie, but with the moat of war encircling Switzerland, America is focusing its attention on weaving the sheerest cottons.

Another native asset is our colour trends—which have been developed in a very consistent manner.

In France, colour has always been a matter of great individuality, of secrecy and then surprise. Colours were developed for the *couture* and the private clients of the *couture*—women who could order their accessories made especially for the costume. Women who didn't have to worry about shopping for matching or even contrasting accessories.

In this country, all colours follow rather logical trends. They are introduced, they live, and they die over a period of several seasons. And during those seasons, they are presented by many fabric manufacturers, some of whom cooperate with designers and manufacturers of dresses and with the stores who will eventually show the finished costumes. They generously show their colours to the manufacturers of bags and shoes and gloves and hats and jewellery and stockings. So that it is a very simple matter (whether you have to reckon, or whether you can be reckless, with your purse) to start with a costume, and to find a wide choice, all over the city, for its accessories.

To be perfectly matched, blended or contrasted, from hat to shoes, is an American privilege. A privilege for which we can thank our own, great, quantity-producing mills.

The best appraisal of our progress in fabrics comes, logically, from the designers who use them. Many find that there is no shortage of exciting materials. Many are working, months ahead of the season, with fabric designers, sowing the seeds of their ideas and garnering superb results. One of the most patriotic comments of all comes from the French-born, French-trained designer, Germaine Monteil. Our fashion divorce from Paris, she thinks, will give us more faith in our marvellously efficient mass production, more faith in our ability to design for this system, more self-confidence, more self-reliance. Instead of being harnessed to the copying of another country's ideas, instead of making new, calmer copies of old, exciting fabrics, we will create distinct national fashions of our own. Not at all like, but certainly on a par with the excellence of the French. We will build up, within our own shores and our own kind of culture, a permanent and enduring taste of our own.

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# AMERICAN EXTREMITIES

(Continued from page 103) You will pay about the same price for top-quality silk stockings—but you will find it easier and easier to buy a good dollar silk stocking. More dollar stockings with special stretchable tops, with fitting features, with non-run ideas.

SHEERER THAN THE SHEER

Don't try to imagine this, but do try to see it, the new stocking of 66 gauge! (The sheerest you've ever seen before probably is 51 gauge.) We are not sure whether these stockings will dissolve in a good stiff breeze, but, if you aren't too exigent about the amount of wear you expect for your money, you might flatter your legs with these. Looking almost as sheer and, the chances are, wearing slightly better, is a nylon stocking in the same atmospheric weight. It sells for $2.50.

There is a whisper, merely a whisper, that off-black, very dark brown, very dark green stockings in the sheerer weights are possible newcomers. Just now, they are merely a gleam in the eye of the young man in Hollywood who makes stockings which make the beautiful legs of the movie queens more beautiful still, on the screen.

Stockings are so much a part of the fashion picture that one of the stocking houses has had fashion designers select their colours. Another house has worked out their stocking colours with skin tones, feeling that, especially during the summer months when arms and legs are exposed, leg colour and arm colour should match. The colours were selected by Helena Rubinstein, and the names correspond to her powder-shade names.

MORE ABOUT NYLONS

Nylons are being made more transparent than ever. There is one, with absolutely no reinforcement, that is still strong enough to dance three or four nights in. Another is being made with the very minimum reinforcement for day wear. The sole is about an inch wide. There is a low French heel, and just enough toe cap to cover the tips of the toes. There is a run-proof nylon in mesh knit, and a 15-denier nylon—as sheer as a cobweb—equivalent to a one-thread silk stocking.

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# AMERICAN FASHION ON ITS OWN

(Continued from page 78) all sorts of new expenses, are part of their reasons. But the tendency to use unworthy fabrics in well-designed clothes, to expend skilled and loving labour on materials that barely "get by," is a danger, a boomerang, and the weakest spot in the new fashion world in which designers and wearers find themselves.

In justice to American designers, however, let it be said that they work under one great handicap. French designers were excited about designing new and unusual clothes because they had the most appreciative audience in the world. Most American designers have no contact at all with the women for whom they design. If Mrs. J. M. Smith in Butte, Montana, looks divine in her new red dinner-dress, she's happy and her husband is happy, but the person who designed the dress has no way of knowing it. If he had, it would give a warm glow of satisfaction and the encouragement a creator needs. Clothes designers, like other artists, work best when their pride is fed.

We have no cure-all to suggest for this situation. But we do believe that one step is for each woman to express her own ideas definitely when she is shopping; to tell exactly why she likes a dress, or dislikes it. In this period of world upheaval, we are in the process of forming independent, national taste. To aid in its development, every woman might well appoint herself a one-woman committee and make it a matter of conscience to buy and wear nothing that does not seem good to her; to be willing to wear her old clothes until she finds new ones that satisfy her feeling for good design. And this formed, independent, national taste will not be like French taste was before this war. It will be American taste, cultivated by discrimination, appreciation, honesty, observation. If we really want it to be, it can be a real expression of our own land.

TO OUR CONTRIBUTORS

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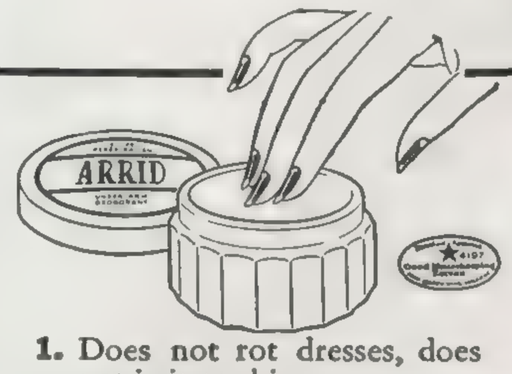


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# ALL EYES ON HAWAII

(Continued from page 68) friendliest arrivals had a curious tribal name. They were called "Bostonians".... In the Hawaiian vernacular, that was applied to all Americans for two full generations.

As was to be expected, the sensitive consciences of the Puritan adventurers did not long lie dormant. The Hawaiians were human. In fact, with their unclothed ways and their trick of easy laughter, they were a shade too human. So—in 1820—New England began worrying about Hawaiians' souls. A small brig called the *Thaddeus* was purchased by an earnest congregation of the tribe of the Bostonians, and seventeen men and women were selected to sail on her. They were missionaries, and their errand was conversion. Other Americans had already proved that one could visit Hawaii. The seventeen missionaries of the *Thaddeus* first established the further, and more important, fact that one could live there.

### MISSIONARY INGENUITY

The voyage from Boston took one hundred and sixty-four days, and, by the time it was over, the hull of the *Thaddeus* was so riddled by sea-worms that it was no longer seaworthy. So, with Yankee forethought, the pious seventeen quickly sold it to the Hawaiian King. Then, they took their furniture, their hymnals, and their printing-press ashore and settled down.

Hawaii, despite its perfect climate, was not an easy place. Like Vermont before it, and like the plains of the West a generation later, Hawaii, for its successful settlement, demanded energy and considerable ingenuity. Most of the land was mountainous, and much of it was barren. There were no mines, no "natural wealth." With a group of rigidly devout New England missionaries in entire charge of Island thinking, there were certainly no slaves. But Protestantism, America, and now Hawaii, agreed on one important thing. Salvation waited for those who worked for it—and anybody could.

The sons of the missionaries, who were brought up to regard work as a peculiar virtue, and indolence as grave a sin as playing cards, bent their backs to the Hawaiian land. They planted sugar and, for that plant's moist habit, brought down from the hills miraculous and unguessed torrents for its irrigation. In time, the desert blossomed into dividends—but still the Yankees went on working.

They saw nothing remarkable about it. It was what their cousins and their neighbours were doing from Fundy all the way to San Francisco Bay. All that was odd about it was that the Americans in Hawaii were on an island, under a kindly sun, and work was not a tropic island fashion.

To the Hawaiians themselves, the Americans' labours proved largely incomprehensible. For their part, Americans who kept coming to the Islands, with their stiff black clothes and their books bound in worn brown leather, had little sympathy for the drifting, easy ways of Polynesia. The Americans were kindly enough, and it is a surprising fact that most of them, in solid truth, did mean immensely well. But soon the Hawaiians, whom they had come, quite honestly, to enrich and help, eluded them by dying. There was no germ from the strange, far world to which the Island people were immune—and, since Hawaii rapidly developed into a crossroads for all ships' courses, they missed none of them. Mere measles took a toll like war. Cholera, in that unsterile century, made a brief but terrifying visit. When, as had long been inevitable, the American flag was hoisted, with almost full consent in 1898, there were only one-tenth as many Hawaiians left in the Islands as had greeted Captain Cook.

But the pale green fields of sugar had been spreading, and other races had crossed the several seas to take their place. Since it was always the Island habit to pay new arrivals far more than they were used to, the immigrants came willingly.... The first procession came from China. Nearly fifty thousand Chinese reached the Hawaiian Islands in the second half of the last century. But since most Chinese stay homesick all their lives, more than half eventually wrapped up their savings and went home; and the rest, since few women ever made the journey, are dwindling in numbers through the years.

Oddly, the next considerable group of (Continued on page 162)

designed for YOU!

SUNSET BOULEVARD FASHIONS
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Famous Hollywood designer for the stars. Bumper brim to frame your face in flattery. New California Butterfly pastels and black, brown, or navy in fine TISH-U-FELT*. Also in straw. At your favorite store, or write to

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The Sweaters That Bloom in the Spring... TRA-LA... are

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Two handfuls of luscious loveliness from Helen Harper's nosegay of exciting new sweaters for Spring... and easy pickings at the price... About $3.

SKY LARK—(*above*) A heavenly zephyr knit with fluffy angora trim.

LITTLE COLONEL—(*below*) Sprightly zephyr darling with modified surplice.

•

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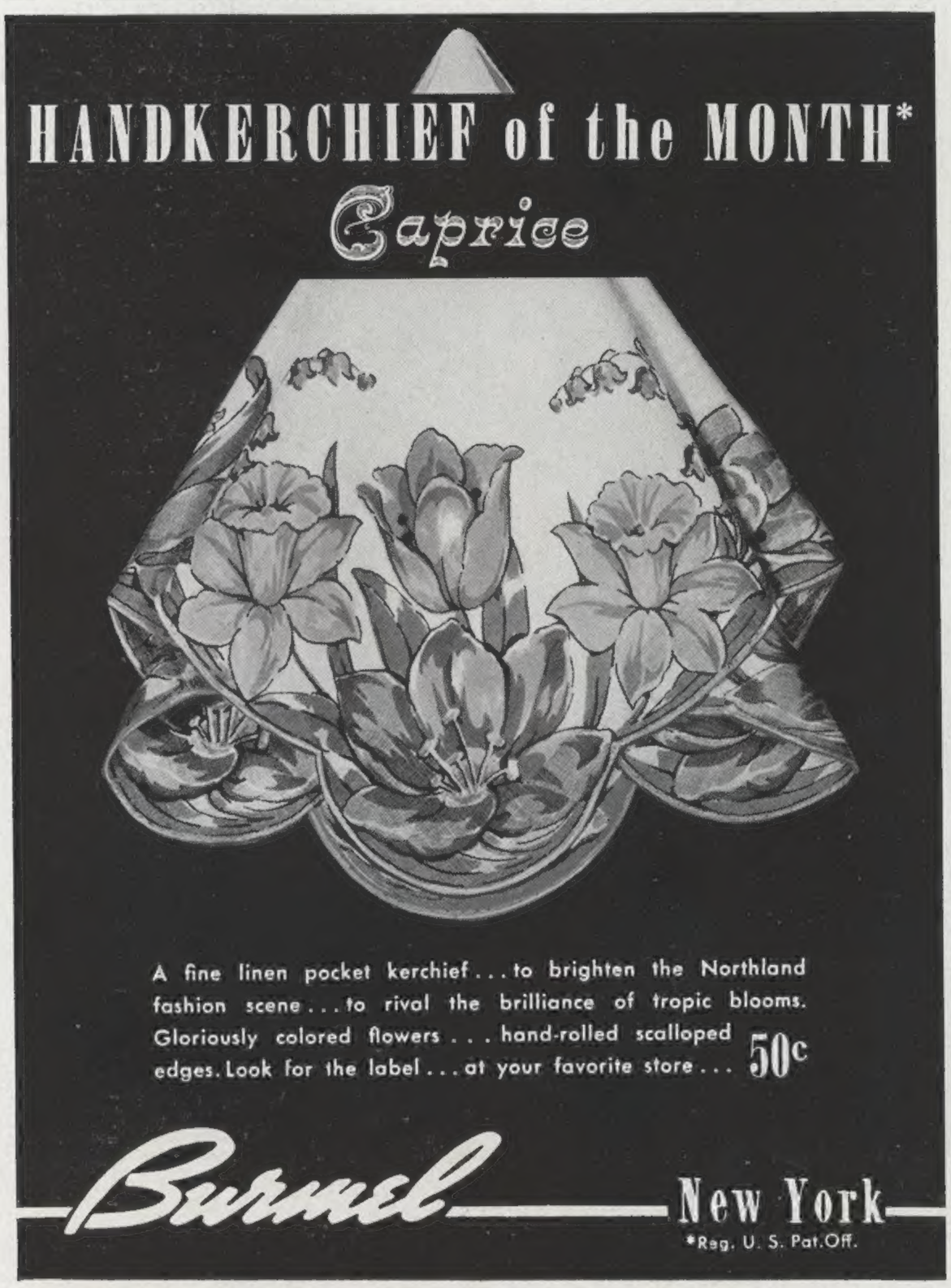
**AMERICAN PORTRAIT**—American design in waffle piqué and lace for southern evenings. "We advise Lux care," says Bergdorf Goodman. "There's nothing better for anything safe in water. It's fast, too—and thrifty!" In the same familiar box—costs no more.





# ALL EYES ON HAWAII

(Continued from page 161) immigrants to settle in Hawaii were from the Portuguese Atlantic islands of Madeira and the Azores—much the same breed which is so familiar round Cape Cod. For some puzzling ethnic reason, these "Portygees" developed a marked talent for watching sugar centrifuges and driving ten-ton trucks—so they, especially, have prospered.

The agricultural development of the Islands had been phenomenal. Everything had encouraged it. The Civil War introduced one boom, a favourable tariff treaty with the United States another. But until about forty years ago most of Hawaii's produce, rather monotonously, was sugar. Then, abruptly, a new source of riches was discovered.

### PINEAPPLES ARE DISCOVERED

The Yankee farmers in Hawaii had always known that pineapples prospered in certain red earth regions where sugar would not grow. But no one had quite known what to do with them. The solution—of putting them in cans—burst like a golden bomb. Within a decade, the whole world was clamouring for Hawaiian pineapples, and a new, resounding boom was on—with an accompanying and still heavier demand for labour.

The great Japanese migration overlapped the beginning of the pineapple period. It began, intensively, in 1885 and ended—with the rudeness of a slammed oak door, in 1908. No less than 180,000 tough-fibred little men and vague small women made the journey from Japan in that one short period. A full two-thirds of them eventually went home. But those who are left—though they look rather different from the rest of us, and are sometimes viewed with, I think, unmerited distrust—are now Americans.

All Asiatics in Hawaii who are citizens are citizens because they were born in the Islands, since Hawaii's formal annexation. As they are citizens of a Territory and not of a State, they can vote only for minor local politicians, and not for President or Governor. Almost none of them has ever made a sentimental journey home, and those who have, have a tendency to describe their travels to an accompaniment of giggles. Born and bred in a Territory which is as American in its atmosphere as Westchester, all Chinese and Japanese children have been educated at American public schools, and a surprising proportion, at a University. Their pay—and pay in Hawaii is astonishingly steady—is some two thousand per cent. better than it would be in Asia, and the large majority are thoroughly aware of it. Their assimilation, too, has been easier, and it is a point to be remembered—because the original arrivals did not leave much behind them. The lands their fathers may have loved, their fathers most definitely did not own, and recollections of poverty do not breed lasting sentiment.

There are inequalities in the Islands, as in the solar system, but few are outrageously rich and very few indeed are desperately poor. The landed proprietors, some of whom still bear the old missionary names, set a strenuous and not a luxurious example. Their magic gardens—made magic by a year-round fantasy of rare and unfamiliar tropic flowers—are not walled, in spirit or in fact. The fine and various homes of the old American-Hawaiian families are rarely far from fertile fields and busy offices. On the sugar and pineapple plantations, it is still the common custom for sons and grandsons, no matter how considerable their holdings in common stock, to rise at four A. M. and toil all day—often in the dust and sun of their own acres. The various races whom they employ work not merely *for* them, but beside them. It is a friendly, and important, difference.

Hawaii's unbloody conversion to our ways has established a mood of calm security. Neither the Army nor the Navy is the least bit worried. The close-to-seventy-thousand unmistakably white Americans whose homes are in the Islands regard their neighbours amiably and with untroubled nerves.... In memory of its missionary forbears—who launched the bread that has come back as frosted cake—though Hawaii still makes sugar, it still does not make rum.... And all of them, of all the races in the Hawaiian and the old New England fashion, go on working. For new America, like old Salvation, still must be daily earned.

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*"HAWAII . . . A WORLD OF HAPPINESS . . . . . IN AN OCEAN OF PEACE."*

# Hawaii

## U. S. A.

Hawaii is neither tangible nor intangible. It's both. Climate, flowers, surfing, all these *tangibles* are only *part* of Hawaii. But, look on an Island pageant, at a youthful bronze god in a brilliant-hued feather cloak. Stand before an ancient throne in an American legislative hall where American laws are enacted. Now, describe the sentiment that tugs at your heart, if you can. You can't? Of course not. You can't pin a definition on a sentiment.

But you *can* pin a definition on the peace of Hawaii. It is a *tangible,* universally desired, even though almost universally discarded elsewhere. It explains in one word the overwhelming trend to Hawaii. Here life is lived as it was meant to be lived, happily, close to flowers and warm surf.

As it is on the Island of Oahu (where Honolulu is located), so it is on the three other islands of the group . . . Hawaii, Maui, Kauai . . . all comprising Hawaii's four-star attraction . . . more *tangibles* and *intangibles* to weave seduction about your heart, at the end of a sunny sail or flight to their enchanting shores.

You can almost hear the liquid notes of a steel guitar as you look through the profusely illustrated literature at the office of your Travel Agent . . . and as he lists the delightful details, you will be able to realize the real pleasures of a crossing on world-famous ships, Hawaii bound, *over peaceful seas.*

This advertisement is sponsored by Hawaii Tourist Bureau, Honolulu, Hawaii, U.S.A. Branches: 215 Market Street, San Francisco; 714 W. Olympic Boulevard, Los Angeles, California. A non-profit organization maintained for your service by

THE PEOPLE OF HAWAII

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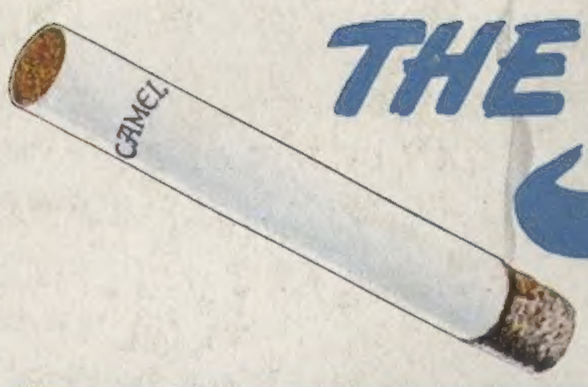



# THE SMOKE'S THE THING!

**EXTRA MILDNESS**

**EXTRA COOLNESS**

**EXTRA FLAVOR**

**AND ANOTHER BIG ADVANTAGE FOR YOU IN CAMELS—**

the smoke of slower-burning Camels contains

# 28% LESS NICOTINE

than the average of the 4 other of the largest-selling cigarettes tested—less than any of them—according to independent scientific tests of the smoke itself

WHEN all is said and done, the thing in smoking is *the smoke!*

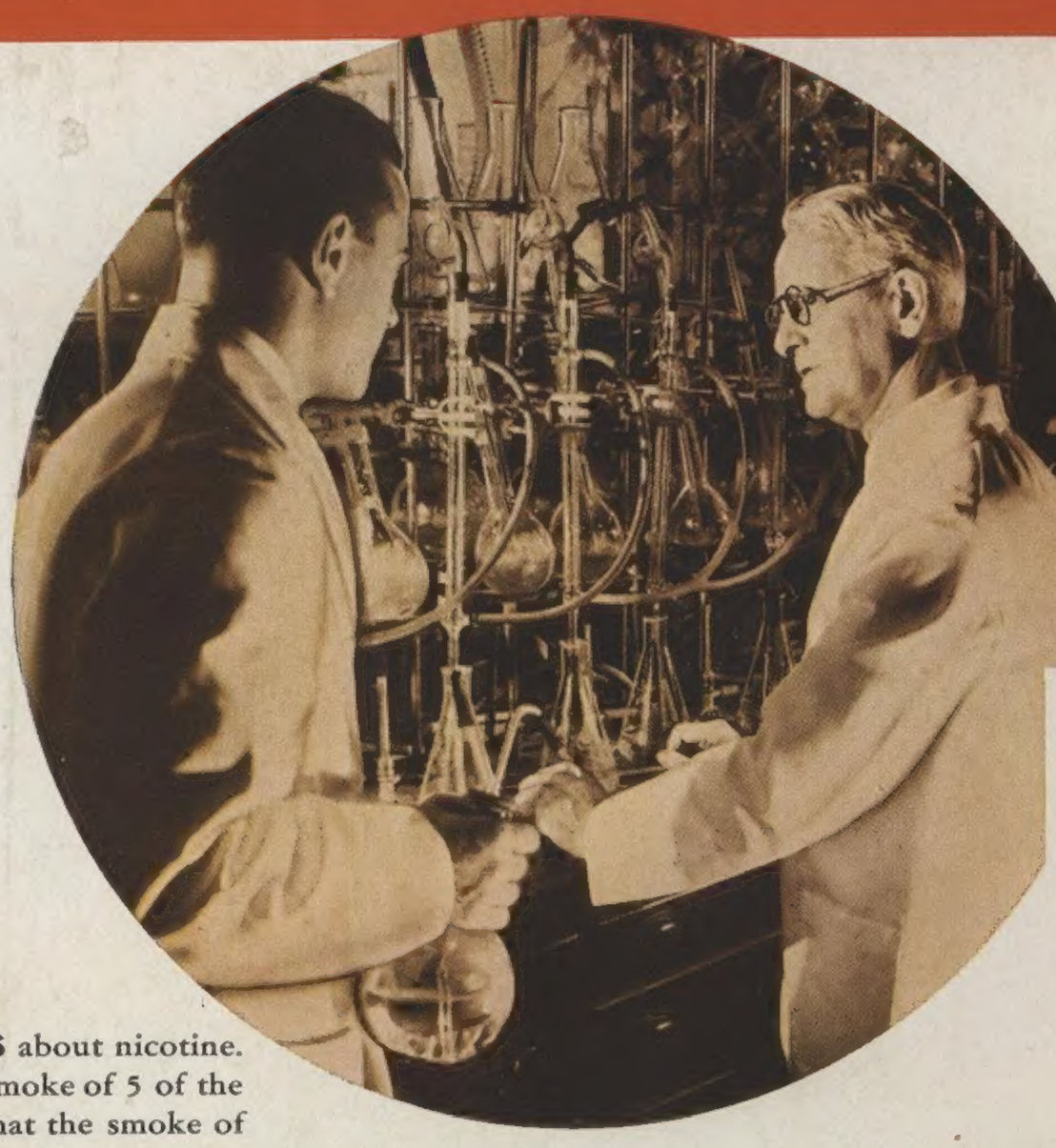
Your taste tells you that the *smoke* of slower-burning Camels gives you extra mildness, extra coolness, extra flavor.

Now Science tells you another important—and welcome—fact about Camel's slower burning.

Less nicotine—*in the smoke!* 28% less nicotine than the average of the other brands tested—*in the smoke!* Less than any of them—*in the smoke!* And it's the *smoke* that reaches you.

Mark up another advantage for slow burning—and for you!

Try Camels... the slower-burning cigarette... the cigarette with more mildness, more coolness, more flavor, and less nicotine in the smoke! And more smoking, too—as explained beneath package at right.



**"SMOKING OUT" THE FACTS** about nicotine. Experts, chemists analyze the smoke of 5 of the largest-selling brands...find that the smoke of slower-burning Camels contains less nicotine than any of the other brands tested.

**By burning 25% slower**

than the average of the 4 other of the largest-selling brands tested—slower than any of them—Camels also give you a smoking *plus* equal, on the average, to

**5 EXTRA SMOKES PER PACK!**

R. J. Reynolds Tobacco Company, Winston-Salem, North Carolina

# CAMEL—THE SLOWER-BURNING CIGARETTE—